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CHARLES VOLKMAR, POTTER
BY WILLIAM WALTON

C "BUT, Mr. Volkmar, if you are an artist and can paint, why do you make pots?" This is the question that he has learned to expect from inquiring visitors, and his answer—that he does so because he is interested in them—does not always suffice to lay this curiosity. It may be said that in the present state of development of art appreciation among us, this is not altogether surprising. Even the painter—who generally cherishes the conviction that his art has a wider range than most, if not all, of the others—is apt to consider the potter's as most unduly limited by the poverty of his technical resources. A wider acquaintance with it would usually dispel his belief. The things sought are quite distinct from the painter's—it opens up new fields of color plus form, even the painter's specialities—tone, color, even the mystery and suggestion of atmosphere—are within the range of tile and porcelain painting. If the aims of the painter merely are held in view, this art can invade his field in oil and water colors far more successfully than does tapestry in its most ambitious attempts at rivalry. And in innumerable others it opens up new realms of artistic delight—the very cup of baked clay in its simplest form, unadorned except by its delicate tones of creamy white or elusive grays and its well-proportioned symmetry of contour and mass, is something for its creator to be proud of. It is enough to see him click it to bring out its clear tone, clay though it be, to understand his interest in pots.

This particular potter has the great advantage of starting as an artist. He comes from Baltimore, Md., the birthplace of C. L. Monet, Frank and A. Bolton Jones, Wordsworth Thompson, F. Hopkinson Smith, and at present the home of a promising group of sculptors. His grandfather was an engraver, and his father, educated in Dresden, a por-

trait painter and a skilful restorer, having received a medal from the hands of Goethe. Among the son's earliest recollections are those of the sketch class in his native city, in which Mr. Walters, the collector, desired to be enrolled as a member. As a youth he began to sketch. Before he had attained his majority we find him in Paris, studying under Barye at the Jardin des Plantes, in the government schools, and, with Harpignies, painting in the open beside that master, though never adopting his extraordinary systematic and methodical method of preparing his translations of nature. Altogether, Mr. Volkmar spent nearly fifteen years in and around Paris, with brief returns to this country, partly for the purpose of voting for the second term of Lincoln, getting married, and other commendable enterprises. It was soon after his return to the capital of the arts, while located in a studio at Montigny-sur-Loing, near Fontainebleau, just vacated by Will H. Low, that he became interested in ceramics through the proximity of a small pottery in which he found an opportunity to try his hand at painting underglaze. His first appearance at the Salon had been made in 1875, with two oil paintings, and he became a frequent exhibitor with paintings, etchings and pottery. There were at that time a number of young men, all of them afterward celebrated, who also painted for the potters before glazing: Harpignies, Cazin, Troyon, Diaz, Anker, Coturière, painter of chickens; Eugène Carrière, who had not then found the mystical shrouding which later brought him fame, wished to set up a kiln and go into partnership with Mr. Volkmar. It has even been suggested that some of the distinguished characteristics of modern landscape painting, the breadth of treatment, the search for certain qualities of tone and color, *Il Penseroso* rather than *L'Allegro*, might be due to this early tempering of hands to the material wrought in.

The ceramic education proceeded apace; not at all content with the mastery of the merely orna-

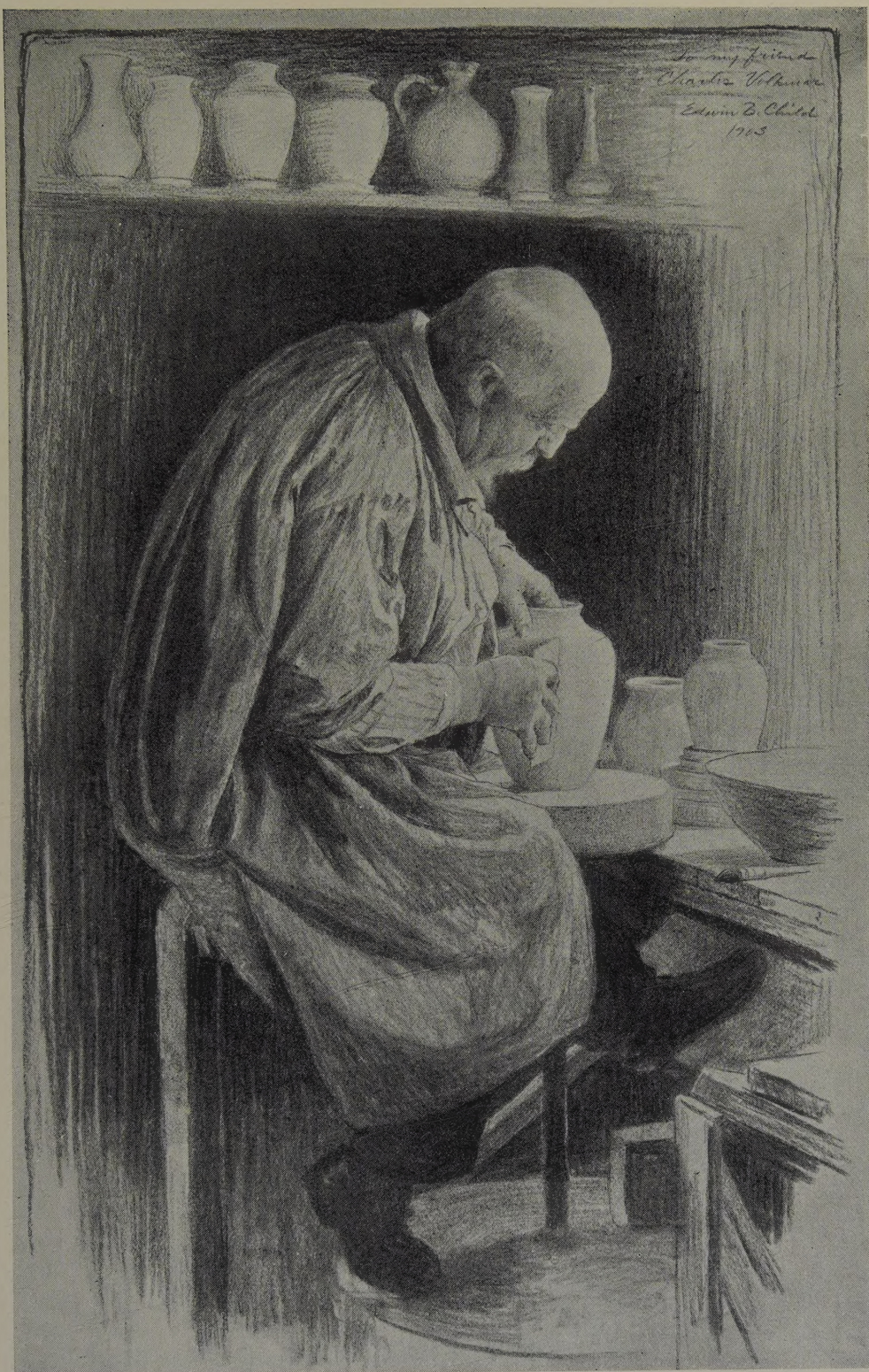
mental branches, this artist set himself to the task of acquiring all the technical details, the secrets of the profession as they have been too often considered; not thinking it necessary to guard them, as so many of his professional brethren have done, he communicates frankly to his pupils all these details—not only those which have long been known in the art but all those which his long experience has accumulated. Indeed, it is partly to the diffusion throughout the West by Mr. Volkmar's pupils (who become teachers in their turn) of this intimate knowledge of the art that has been attributed the activity and the progress made in it in this country since the Chicago Columbian Exhibition of 1893. As this is an art, as well as a science, it is but a portion of it that can be acquired by education; the mere mastery of technical details never made an artist. The most complete knowledge of the chemistry, of the wheel, of the kiln, of the manipulation, will not save if the elusive and incommunicable instinct, the feeling, the artistic instinct, is not behind the knowledge. In the firing, for example, the appreciation of the exact degree of heat in the kiln is of the utmost importance, and for this purpose a learned German chemist has provided a very ingenious test, a cone, composed of various substances fusible at varying temperatures. These can be procured by the potters in this country at the University of Columbus, Ohio; they were originally furnished in a scale of twenty-five numbers, beginning at Number One, the usual firing temperature of the kiln, 2102 degrees Fahrenheit, and scaling up by jumps of thirty or forty degrees each to Number Twenty-five, 2966 degrees Fahrenheit. Later, a new set was provided, scaling down to Number Twenty-two, only 1094 degrees Fahrenheit. The potter decides on the temperature he wishes for this particular firing, selects the appropriate cone, sets it in the kiln where he can see it through his isinglass peephole, and when it begins to topple over he knows that the desired temperature has been reached. But even this device does not fully avail; the potter who was born potter and not merely made one, can tell in some way, much nearer than thirty degrees, the exact point of his heat, and supplements the test of his cone with one which the chemists never made. This right instinct in connection with tangible and physical things is, of course, even more valuable when it comes to intangible ones.

Beginning with this early practice in the Limoges method of underglaze painting Mr. Volkmar worked assiduously in one of the smaller potteries. In 1879 he returned to this country and set up his first kiln at Greenpoint, L. I. This was soon suc-

ceeded by one at Tremont, where he produced both tiles and pottery of an artistic quality, the "Volkmar faïence" being much of the same character as the Haviland slip decorated ware, that is to say, in which the design is carried out not only in color but also sometimes with a slight relief line which gives something of the effect of *cloisonné* when using colored glazes. The medium and the method in slip painting produce a slight impasto. The slip, as he uses it, is a clay which has been previously burned and ground and which serves as a white with which to mix his colors, as in gouache painting; the flux is either red lead or borax; the former serves to deepen the tint, the latter to lighten it. If not of the proper consistency it is apt to "run" when in the kiln, and the most carefully executed painting may emerge a ruin. In fact, difficulties and dangers lurk on every hand; the amount of white that can be used varies with every color, the gradations that can be obtained by it cease arbitrarily at certain points. Moreover, the colors used present themselves only as dull whites and grays, to be distinguished only by their labels; the most glowing vases, the most varied landscape paintings, that issue from the kiln went into it only as pale monochromes. The obstacles to be overcome are greater even than in painting on glass, where the artist, with the exception of certain species of glazes, can form a very fair idea of the effect of his work before it is fired.

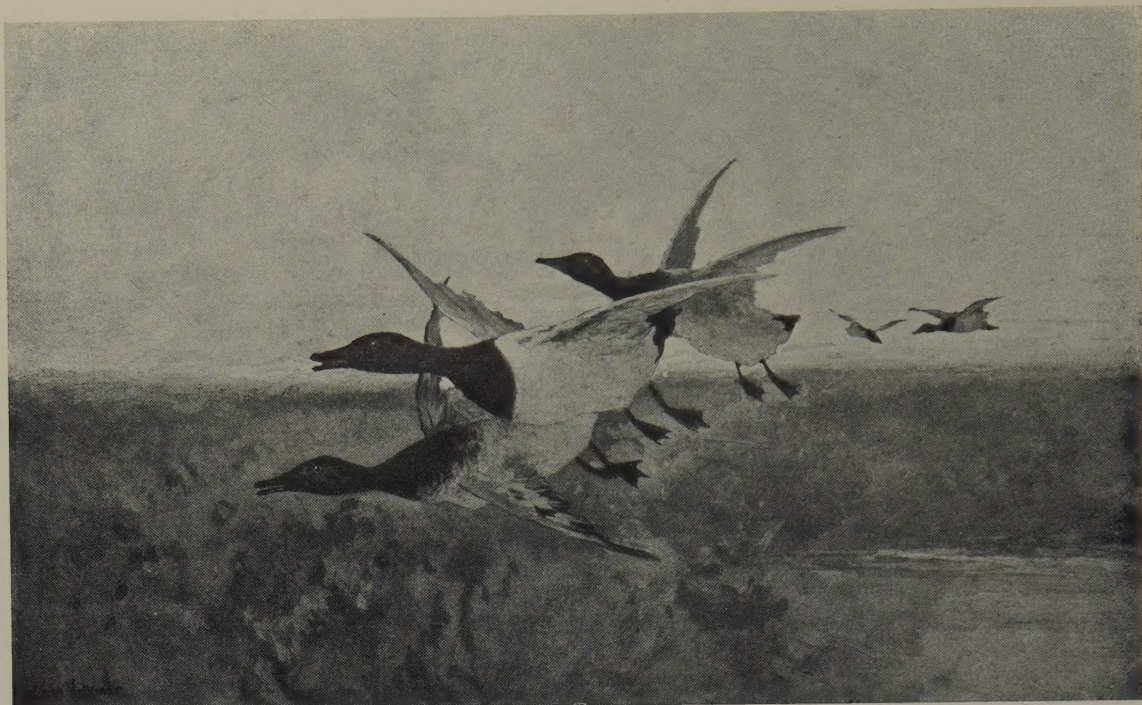
A cardinal point in Mr. Volkmar's doctrine is that the body of the piece and the decoration shall not dry and be fired together, but that the latter shall be executed on the surface of the former only when it is thoroughly dry and all shrinkage has ceased. By this means he secures not only that leisure in which to work which commends itself to all, but also a greater brilliancy of color. The great chapter on ceramic glazes, as is well known, is one of the oldest in the history of human art, one of the most perplexing, obscure and self-contradictory. No amount of experience, knowledge, genius, or good fortune can ensure constant success; the subchapter of accidents is made tolerable only by the fact that all accidents are not catastrophes and that unknown causes sometimes produce astonishing successes. But, generally, it is a devil who enters the kiln to interfere with the ordinary and regular progress of events and pushes over the one piece in which the mysteries of the glaze have produced the most superb color, so that it emerges with a flaw. Mr. Volkmar, like all other potters, can show these *chefs-d'œuvres manqués*.

The palette of color is a restricted one. Red is



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CHARLES VOLKMAR AT WORK
BY EDWIN B. CHILD



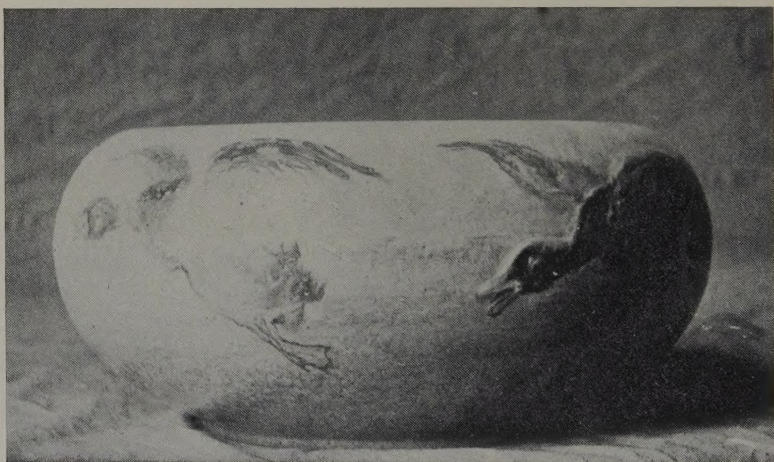
Exhibited American Water Color Society
FLIGHT OF CANVASBACK DUCKS

By Special Permission
BY CHARLES VOLKMAR

given only by copper, and by that only in the *flam-mé* ware produced by the so-called "reduced firing," in which, after the usual firing, the outside air with its supply of oxygen is shut off and the wares in the kiln left in a still longer and higher degree of heat. In this intolerable temperature the green which the copper would naturally produce is transformed into a species of glowing crimson. But frequently it appears only as a faint suggestion; all color may disappear and the vase emerge practically white. The metals used for the colors are the oxides, carbonates and sulphates; the carbonates are copper, lead and tin; the oxides, copper, manganese, tin, zinc, antimony, cobalt, and iron. In general, the colors and their properties are much the same as in other pigments used by painters, but there are also exceptions—oxide of chromium makes a deep pink, etc. The usual tem-

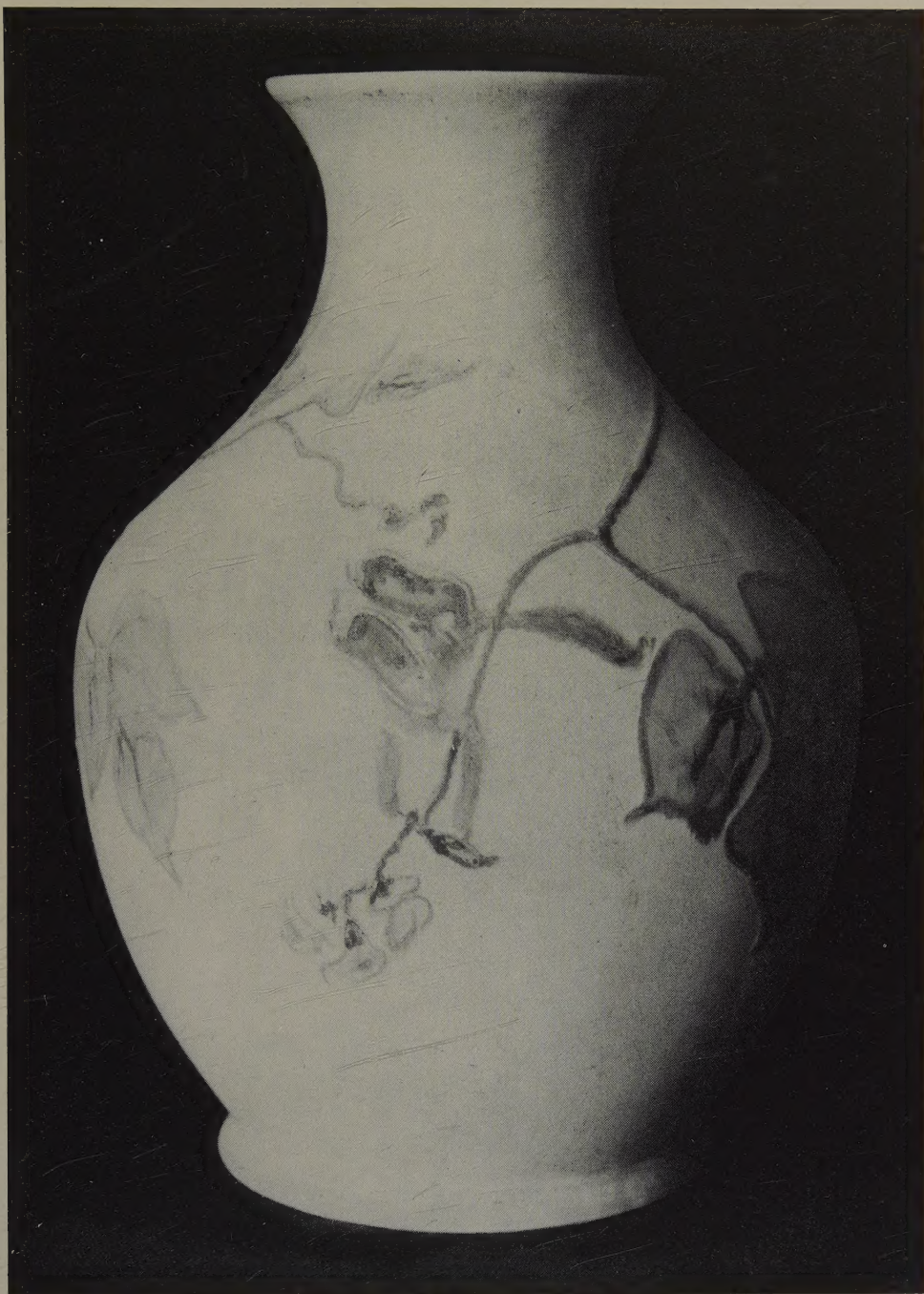
perature in the kilns is, as we have seen, about 2,000 degrees Fahrenheit; to obtain this, only the best Lehigh anthracite coal is used.

The heavily built brick kilns have to be banded with great iron bars to prevent their expansion with this intense heat; as it is, the walls crack and threaten to burst. The kilns vary in



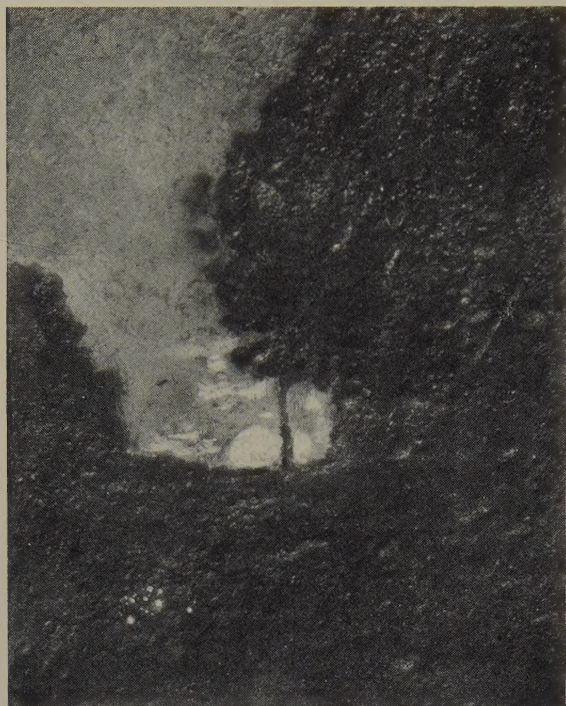
BOWL WITH DUCK
AS MOTIVE FOR DESIGN

BY CHARLES VOLKMAR



VASE
BY CHARLES VOLKMAR

Charles Volkmar, Potter



TILE

BY VOLKMAR

size and manner of construction for different wares. At his present pleasant location in the outskirts of Metuchen, N. J., the clay is obtained in abundant quantities from the neighboring hills, the amount used being fifteen or twenty tons a year, and in two or three grades—the finest and whitest, with the least potassium, being somewhat the dearest. All of it is dumped on the ground in the open and left to weather; the longer it is exposed to wind and rain, frost and sun, the better it works. With those experienced artists, the Japanese, it is the custom for the father to buy the clay for the son.

In that department of so-called Art Pottery which includes the ornamental vases and bowls the present fashion is for dull and unglazed, or slightly glazed, ware, somewhat to Mr. Volkmar's regret. But these simple forms in quiet dark grays, greens and blues, with occasional dark reds, browns, or even a species of pink, offer opportunities for the display of the nicest judgment in design and modeling, in justness of proportion, and of a grace that naturally must not be too light hearted. The larger vases are frequently used for lamps, umbrella stands, etc., but many of them scorn to lend themselves to any such utilitarian purposes. It is in this sense of dignified, ornamental form that Mr. Volkmar excels. Some of the more open bowls have glazed linings of pale orange or some other

color. Very effective results are obtained in various forms of blacks and grays and by allowing the darker glaze to make a pattern by running down the sides under control. In his earlier work may be seen examples of decorative patterns, sprays of foliage, etc., painted on white or cream-colored glaze.

A very important department of the work of the modern potter is the architectural—the supplying of decorative tiles, in endless variety, for hearths, walls, floors, domes, etc. The list of important public buildings that Mr. Volkmar has thus furnished and embellished in the past is much too long to be given here, and the number of private dwellings is very large. Many thousands of tiles are frequently used in one of these commissions.

From this art—which he has made the serious pursuit of his life—he frequently returns to his easel paintings in oils and occasionally to his etching, and in the pleasant and quiet country around his doorstep, and perhaps also in the inner visions, he finds material for landscape studies in which may be recognized much of the dignity and restraint of his old master's style with a somewhat greater wealth of color and variety of tone, a search for something slightly more classic in the composition and more strictly decorative in the arrangement. His studies of ducks, both wild and tame, in full flight like the feathered bullets they are, or placidly paddling and floating in the domestic pond, have been so numerous, so varied and so truthful that to many he is known chiefly as a painter of these fowl, in all his three arts.





ETCHING
BY CHARLES VOLKMAR

Salon of 1875



Percival Rosseau

PERCIVAL ROSSEAU
BY ARTHUR HOEBER

AN AMERICAN painter has achieved a success in Paris with his pictures of dogs. His name is Percival Rosseau, and he is more or less of an authority as the limner of the canine race. A medalist in the Salon, the owner of a large country place along the Seine as one journeys down to Rouen, he has established himself in France for some years now as a sportsman who knows his dogs *au fond*, and his canvases satisfy alike his brother artists and the fancier. Mr. Rosseau started out as a figure painter. After some years at the schools under Tony Robert Fleury and Jules Lefebvre, he sent his first canvas to the great annual exhibition to receive the encouragement of an honorable mention. It was a large nude, that time-honored effort so many of the ambitious make, and it was called *Ariadne*.

Later came a composition in which a dog was introduced as a modest incident in the story. But this dog, which the artist had so lightly considered, was picked out as being unusually well painted, was talked of, and, indeed, so dominated the picture as to set Mr. Rosseau thinking deeply. The result was a subsequent picture in which the dog became the main theme and the success was instantaneous. The artist, in short, had found himself. Mr. Rosseau has had a varied experience in life. Born in the South, where he was educated, he went West after leaving the schools, and lived in the open on a ranch. He hunted much, and he became familiar with the rough life of the plains. Then came the call to art and the trip to France, where he has remained for the last fifteen years. In the department of the Seine et Oise, at Rotheboise, near Bonniers, he has a house and a studio of glass, and beside it are his kennels. So

it is he has his dogs at hand with every facility for observing movement and habits.

One of his important works is the chase of a mountain lion, the cougar, by a pack of hounds. The animal has been overthrown and the dogs are on every side. It is realistically rendered and highly effective, bearing the mark of authority. When it was shown first it created a sensation among the French sportsmen as well as among the painters, for here was a man who gave the artistic touch as well. To all his pictures the landscape background is introduced with genuine feeling, in excellent color and with proper sense of environment. There are many other pictures of dogs in milder forms of the chase, in long sedge grasses, on swamps, in woodland, pointers, setters and hounds, and invariably Mr. Rosseau is master of the situation.

The artist has painted many horses as well, notably famous racers and hunters, some of them owned by prominent leaders of the turf in France. In these, too, he displays a knowledge of their construction and anatomy and a nice sense of feeling for their salient points, so appealing to the amateur in horseflesh. So many artists in representing animals give undue attention to the purely sporting view, that it is a welcome change to have one delineate them in a broad, big way, with regard to the work as a whole.



Courtesy of M. Knoedler and Company
HUNTING DOGS

Photograph by Maison Ad. Braun & Cie
BY PERCIVAL ROSSEAU



Courtesy of M. Knoedler and Company

Photograph by Maison Ad. Braun & Cie

BEAR HUNT
BY PERCIVAL ROSSEAU

Recent Paintings by John Lavery, R.S.A., R.H.A.

SOME RECENT PAINTINGS BY
JOHN LAVERY, R.S.A., R.H.A.
BY SELWYN BRINTON, M.A.

IN treating in this article some of the most recent paintings by Mr. Lavery I have no need to introduce either the artist or his work to readers of *THE STUDIO*. There was a time, perhaps, when such an introduction might have been necessary, or at least advisable, and when a previous contributor to this magazine could write,—“Here is a British painter who has never been treated with anything approaching fairness in his own land, but whose works have nevertheless been eagerly sought after and acquired by nearly every Government of Europe.”

It was in 1902 that Mr. Stanley Little wrote these words, but during the last six years the position has entirely changed. The British public, always (and perhaps justly) diffident of its own judgment in art matters, has received and endorsed the verdict of Europe. Mr. Lavery's position is assured in modern British art, and if, as my namesake, Mr. Christian Brinton, has pointed out in his recent brilliant work on *Modern Artists*, he has remained benevolently oblivious of the Burlington House oligarchy, preferring to exhibit under the auspices of the International Society, the Society of Portrait Painters, or abroad, this fact only enhances a position whose obvious merits are above the need of official hall-mark.

My difficulty, therefore, so far from needing to bring the artist into the focus of my public, is here exactly the reverse. His work is so well known and appreciated, so much has been spoken and written on his merits and demerits, that it is difficult to take any fresh standpoint. It has appeared to

me, however, that before dealing with Mr. Lavery's most recent creations it would be of use, at least to some of my readers, to run over, very briefly, the ground traversed by his art, and in tracing what we may call its evolution to find the real standpoint whence we may judge both its present and future expression.

Art, as viewed from the economic standpoint, is born of superfluity, and therefore, just as in the rich and prosperous Italian Republics it blossomed as a fresh and natural product of their culture, so in our own day amid the smoke and clangour of the northern city of Glasgow it has put forth a fresh and most vigorous shoot. In the rich houses around the city a taste for paintings asserted itself, collections were formed which included the Barbizon school, then just come into note, and the Exhibitions of the Royal Glasgow Institute, and still more the International Exhibitions of 1886 and 1888 at



PORTRAIT OF MRS. VON MEISTER

BY JOHN LAVERY

Recent Paintings by John Lavery, R.S.A., R.H.A.



PORTRAIT OF MRS. BAKER

BY JOHN LAVERY

Edinburgh and Glasgow, gave a new impulse to the movement. A group of younger artists was being formed under these influences, many of whom have since come to the front—among them James Guthrie, D. Y. Cameron, Paterson, Christie, George Henry, and two young friends of the Haldane Academy, Alexander Roche and John Lavery. The spirit of revolt against Academic tradition was the link which united these "Glasgow Boys," whose individual tendencies were so strong and rich. They first exhibited as a body in the Grosvenor Gallery of 1890, but before that both Roche and Lavery had gone to study at the Julian Academy in Paris.

The "Glasgow Boys" had become a power, if not in England, at least on the Continent, where their appearance in the Munich Glaspalast caused a sensation and almost an artistic schism; and in these years a succession of fine portraits from Mr. Lavery's hand—*James Guthrie* (1886), *Mother and Son* (same

year, now in Venice Gallery of Modern Art), *Croquet: a Portrait Group* (1890), a *Lady in Black* (1892, and again 1898), the finely virile portrait of *James Fitzmaurice-Kelly* (1898), a *Garden of France* (same year, Philadelphia Modern Gallery), *La Dame aux Perles* (1900, Dublin Modern Gallery), and the delightful *Violin Player* (1901)—brought him to the front of modern British art.

That his position was recognised in Glasgow at the end of the eighties is shown by the fact that about this time he was commissioned by its Corporation to paint the *State Entry of Queen Victoria*; and the *Father and Daughter*, now in the Luxembourg Gallery, was, I believe, the first presentment of his daughter Eileen, who appears



PORTRAIT OF MRS. TREVOR

BY JOHN LAVERY



PORTRAIT OF MRS. VULLIAMY
BY JOHN LAVERY

Recent Paintings by John Lavery, R.S.A., R.H.A.

again dressed in white for her first communion, and whom we shall meet yet again here (*vide* illustration, p. 177) in one of his latest paintings.

If the *Vera Christie* of this period has been found to suggest the influence of Manet, we find that of Whistler, who inspired so profoundly this whole Glasgow school, in the portrait of *Miss Mary Morgan*; while I shall find it difficult to pass over without notice the *Polymnia*, which was exhibited in the Salon of 1905. "Jamais," said a French critic of that time, "l'artiste ne posa plus sûrement la touche d'or d'un bracelet, ne s'entendit mieux à symphoniser les noirs, à établir les mouvements par des grands plans, à suggérer cette distinction dont les peintres comme lui aident à refaire une notion neuve."

"Symphoniser les noirs! Suggérer la distinction!" Here is a hint, at least, of two of the secrets of John Lavery's art. As a painter of the modern woman he is unequalled, and their portraits range from the freshest simplicity to the most refined product of twentieth century femininity—from *Mary in Green*, with her candour of expression and reserve of treatment, to the aristocratic beauty of a *Lady in Black* or of *The Sisters*.

In the *Springtime* (Printemps) a young girl robed in white advances, her arms full of white blossoms, and with something of expectancy in her whole attitude; and the cool vernal freshness of this creation contrasts very wonderfully with *Summer*, a girl in bathing costume on the sands—a piece of the most brilliant Impressionism, absolutely vibrating with light and imprisoning within its frame the intense shimmering heat of a summer's day. These two canvases, exhibited this summer in the Irish village of "The Great White City," with between them the *Père et Fille* of the Luxembourg, must have been a revelation to many visitors of the artist's genius; and we feel in these and other kindred portraits by his hand an intuitive, and perhaps racial, sympathy with that most fascinating theme of the world's art—the eternal feminine. "They are both portraits," writes Mr. Christian Brinton of these, "and pictures. They linger submis-

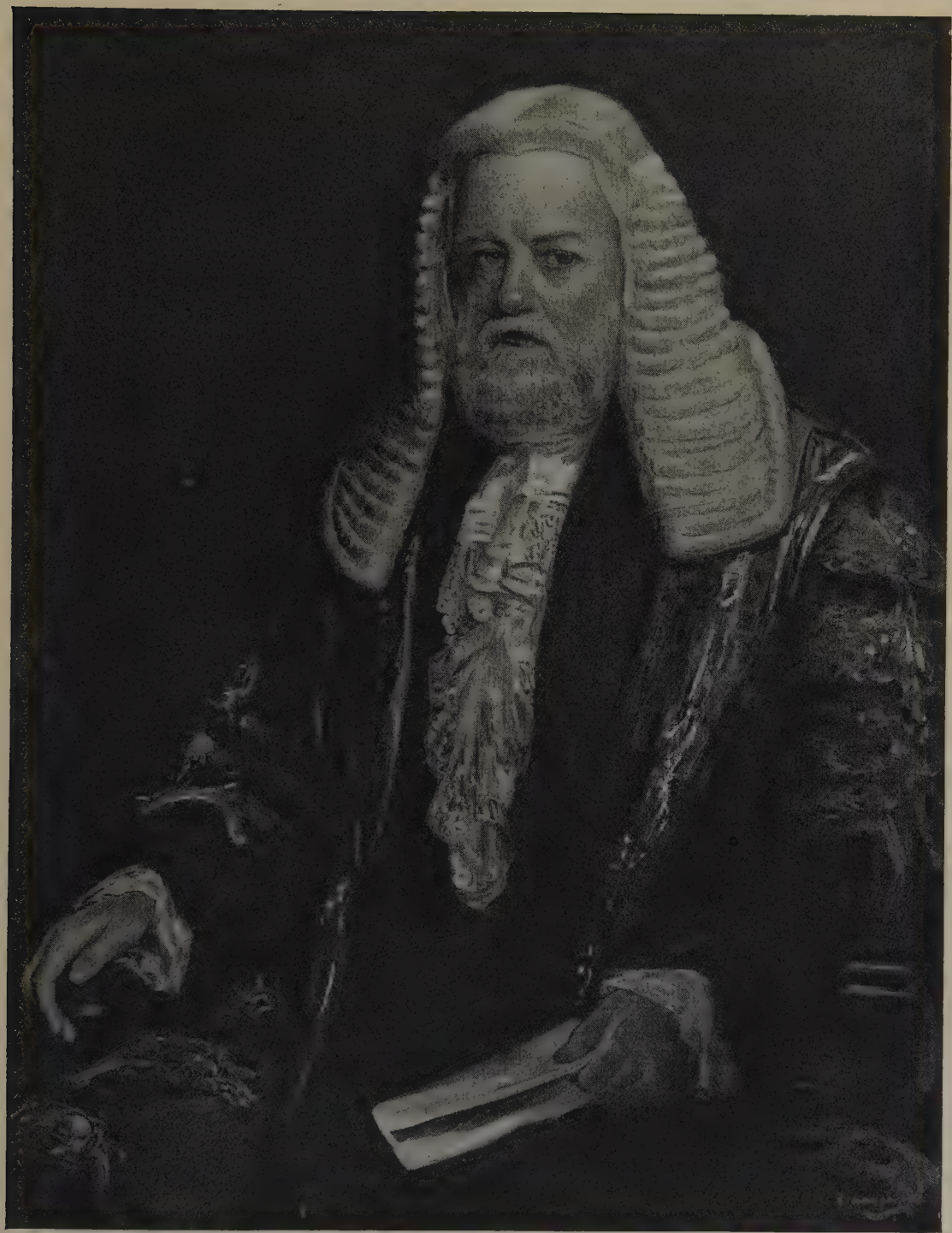
sively on the dividing line between the exact and the undefined. . . . Yet, above all, these portraits are interpretative. In the precise turn of head, in veil lightly brushed aside, or the soft gleam of ring, brooch, or bracelet, you have not only individuality but the secret of that feminine charm which has so disturbed the serenity of the ages."

But we must now turn to those paintings by our artist of which reproductions accompany these lines. These have been selected from the very latest of his creations; and here I may ask for the reader's consideration. For, as Mr. Lavery has pointed out to me, in some of these (*Mrs. Trevor, Eileen*, and *The Maid* are instances), where the colour is scarcely yet dry upon the canvas but which are of too much interest to be omitted, it is impossible for the photographer to get as clear a reproduction as where (e.g. the portrait of *Sir Andrew Porter*) the



"THE MAID"

BY JOHN LAVERY



PORTRAIT OF THE RIGHT HON. SIR
ANDREW PORTER, BT., MASTER OF THE
ROLLS IN IRELAND. BY JOHN LAVERY

Recent Paintings by John Lavery, R.S.A., R.H.A.

colour has dried completely and the portrait been varnished.

This portrait of Sir Andrew Porter just referred to is a dignified presentation of the learned judge, who is here wearing his Court robes as Master of the Rolls. Mrs. von Meister's portrait is one of singular charm. This lady is American by birth, and married into a high position in Germany, and in the curve of the finely cut lips there is a certain hint of appreciative humour, but she is above all *femme du monde*, and the portrait is as full of dignity as it is beautiful in type and rich in colour. Mrs. Vulliamy, of Edinburgh, is a recent portrait (painted in August last) of great freshness and spontaneity; she stands full-length against a background in which the brown canvas has been but little interfered with.

Mrs. Charles Baker stands upright in a cream-white tailor-made costume. "Perhaps the greatest difficulty the portrait painter has to deal with is dress, and the most difficult dress that made by the

tailor, whether for man or woman." Such was Mr. Lavery's remark to me on this portrait, and he added, "The artist who can so depict the fashion of his day that it shall be of his day, and yet for all time, and the picture be a thing of beauty, has solved the problem." The great English eighteenth-century Masters had before them the same problem, and either met it by painting a costume which was more or less undated, or avoided (I should hesitate to say evaded) it by veil or cloak or lace.

The artist has here attempted, as stated above, to face the problem directly, and to solve it by what I may call "treatment," that is, by so handling it that though it is obviously a tailor-made gown of the year 1908, and will be so recognised by anyone who is competent in costume, yet it remains a thing which is beautiful in itself. Velasquez did the same when out of the hideous hoops of Spanish contemporary costume he created figures which have an enduring verity and beauty; and Whistler said as much



"A CALM DAY"



"EILEEN"
BY JOHN LAVERY

Recent Paintings by John Lavery, R.S.A., R.H.A.



"THE HOUSE OF WALTER HARRIS AT TANGIER"

BY JOHN LAVERY

mastery of technique he can give himself up more securely to the sense of colour. We may find an instance of this in the brilliant paintings of that colour rhapsodist, Joaquin Sorolla; and such is the view Mr. Lavery has both expressed to me, and shown in those paintings of the north African coast (which are included in our reproductions), of the *House of Walter Harris at Tangier*, with the well-known writer's black servant seated beside the fountain in the foreground,

when he observed that Art is the Science of the Beautiful.

In his portrait of *Mrs. Trevor* Mr. Lavery touches a colour note which he had before treated with distinction. *Symphoniser les noirs* we have found already to be one note of his art, derived perhaps in its inception from Whistler; but in none of his *Ladies in Black* has he shown more seduction of rich yet sober colour than in this charming portrait, which, as I write, waits the final touches.

In *Eileen* the artist resumes the theme which he has treated in varying phases and ages from *Père et Fille* onwards; and this last portrait of Miss Lavery in white dress, motor bonnet and veil, with her little Pomeranian held by a leash, yields to none in its sympathetic note and charm of design. As the artist progresses, as he develops from a "tight" careful style to greater freedom, so with



"A MOORISH HAREM"

BY JOHN LAVERY



PORTRAIT OF MISS LILY
ELSIE IN "THE MERRY
WIDOW." BY JOHN LAVERY

Architectural Gardening.—III.

of *A Moorish Harem* and *A Calm Sea*, which is really the Straits of Gibraltar with the Spanish coast in the far distance. And in expressing this view, that colour is the ultimate expression of the painter's personality, the artist referred me to Franz Hals in his latest paintings of the Haarlem museum. He added that (as there) a painting may, seen very close, seem confused, but at a distance become clear and co-ordinate, and reduced for reproduction may give the appearance of extreme finish ; while the painter has always to remember that time itself is to complete his work, to aid in bringing it together.

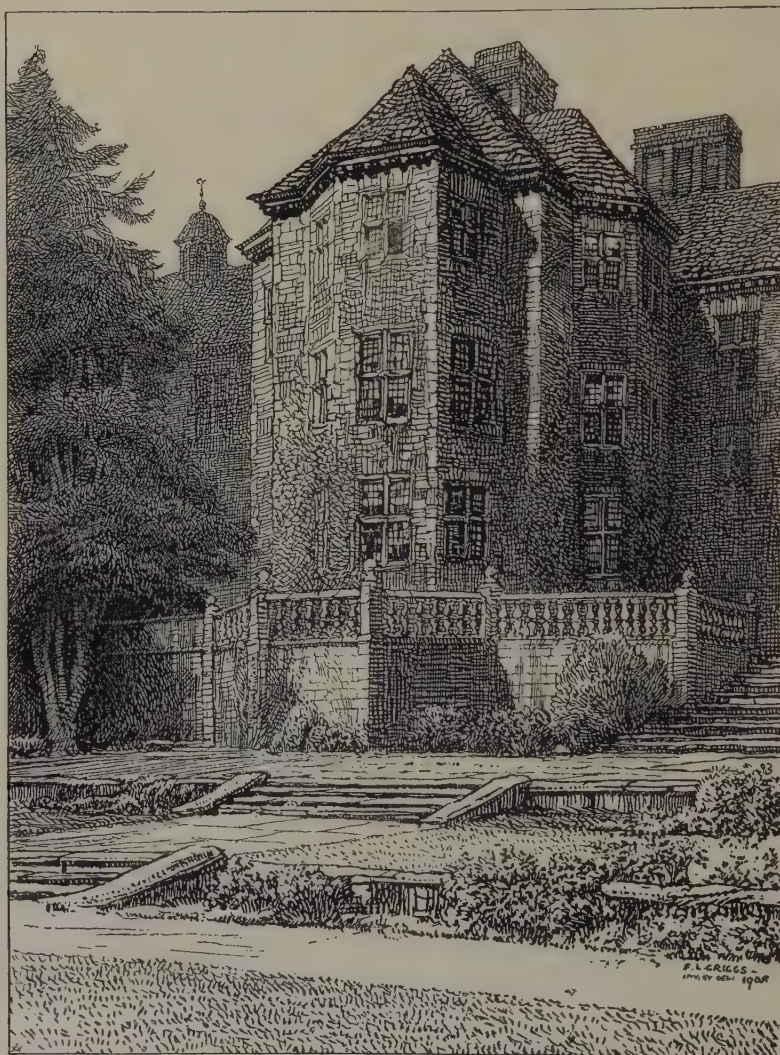
Another of our reproductions may serve as an admirable instance of the argument. Ella Davis possesses great beauty of type, and, as *The Maid*, stands upright in cap, apron, and black dress against a background of the table laid for dinner. Nothing could be broader and stronger than the handling of this full-length portrait, which from a distance, as noted above, appears clear, co-ordinate in design, and reserved in colour. But this reserve of colour, which was a note of Mr. Lavery's earlier art, is changing of late to a greater richness. We may trace this in those studies of Morocco exhibited this year in the Goupil Gallery, and in the brilliant portrait of this summer of the lovely blonde, Miss Lily Elsie, in her rich costume of the last Act of "The Merry Widow."

A final word must be reserved for our colour reproduction, whose title, *A Souvenir of a Lost Picture*, points to the fact that its original mysteriously disappeared from a recent exhibition. In this *Souvenir*—a slender blonde in walking dress, with those delicate gradations of grey and black of which this artist is a master

—the inspiration of the Muse *Polymnia* seems again to greet us. S. B.

ARCHITECTURAL GARDENING. —III. WITH ILLUSTRATIONS AFTER DESIGNS BY C. E. MALLOWS, F.R.I.B.A., AND F. L. GRIGGS.

THE drawings published this month have nearly all been produced under quite different conditions to those which governed the illustrations to the first two articles. In the latter the designs were almost all made under certain given conditions or within some particular restrictions and as solutions of set problems in a modern architectural practice. With two exceptions, that of the house at Happis-



A TERRACED FLOWER GARDEN

DESIGNED AND DRAWN BY F. L. GRIGGS



A HILLSIDE HOUSE AND GARDEN
DESIGNED AND DRAWN BY F. L. GRIGGS

Architectural Gardening.—III.

burgh, Norfolk, on page 184, and the house and garden plan on page 186, for a site near Sherborne, in Dorset, the accompanying designs have been made with no such restrictions, either of site or space, except that bounded by the paper on which they are drawn. These designs, therefore, are to be considered less as projects in practical building than as efforts in pictorial design. In each case, however, some idea, more or less nebulous, has been sketched out beforehand, so that each detail, as here illustrated, has some relation or connection with other portions of an entire scheme. In other words, nothing is shown in any of these designs which could not be carried out in actual practice.

They are intended to embody and illustrate some of the principles of architectural gardening as applied to its design. Something of the effect wrought by the hand of Time upon such work has been anticipated in some of these drawings, not only for the sake of pictorial effect, but also because new houses and gardens, whatever their merits, cannot possess the same charm that comes with age or long use. Most of the so-called landscape gardens now existing are of a respectable age, and just so far as time and use have helped them, they gain accordingly in comparison with the newer gardens of the formal manner. In this way they claim a merit which is in fact no inherent part of the design.

It is to the advantage of the formal garden that nature should not be kept within too narrow confines. Topiary work, such as that illustrated opposite, in the design for a green alley of clipped yew and evergreen oak, is best when it is more or less freehand (as in the examples at Rockingham Castle or Cleeve Prior Manor)—when the compromise between art and nature is a fair one. If this is not allowed, the result is apt to be that stiffness and hardness of outline which was one of the blemishes of the formal school, and one most certainly to be avoided in modern design.

In the February number of *THE STUDIO* this year we published a short description, with an illustration, of a proposed seaside village in Norfolk. The project is to extend the present typical and picturesque village of Happis-

burgh along the cliff on the north side of the village, and endeavour by following the old tradition in simple building to re-create its interest and charm. The pencil drawing on page 184 shows a design for one of the larger houses, with the entrance to the garden on the south side.

Norfolk can claim the possession of as distinctive and characteristic style as any county, and there is an unusually marked difference between its work and that of the adjoining counties of Suffolk, Cambridgeshire and Lincolnshire. A Norfolk house is easily known by its high-pitched roof of reed-thatching, its walling of flint or flint and brick, its parapet gables of brick and flint, and its always interesting detail in the brickwork at the springing, parapet and apex of the gables.

The house and garden just referred to were designed on traditional lines and show some of the principal characteristics of old Norfolk building. In the old work the dexterous treatment of bricks, sometimes built at random, and often (with more effect) in some simple geometrical pattern amidst the main walling of flint, greatly helps to give to these fine old buildings that look of quiet distinction nearly always seen in the work of bygone days and so rarely in the buildings of to-day. The art of the Norfolk building is appealing because it

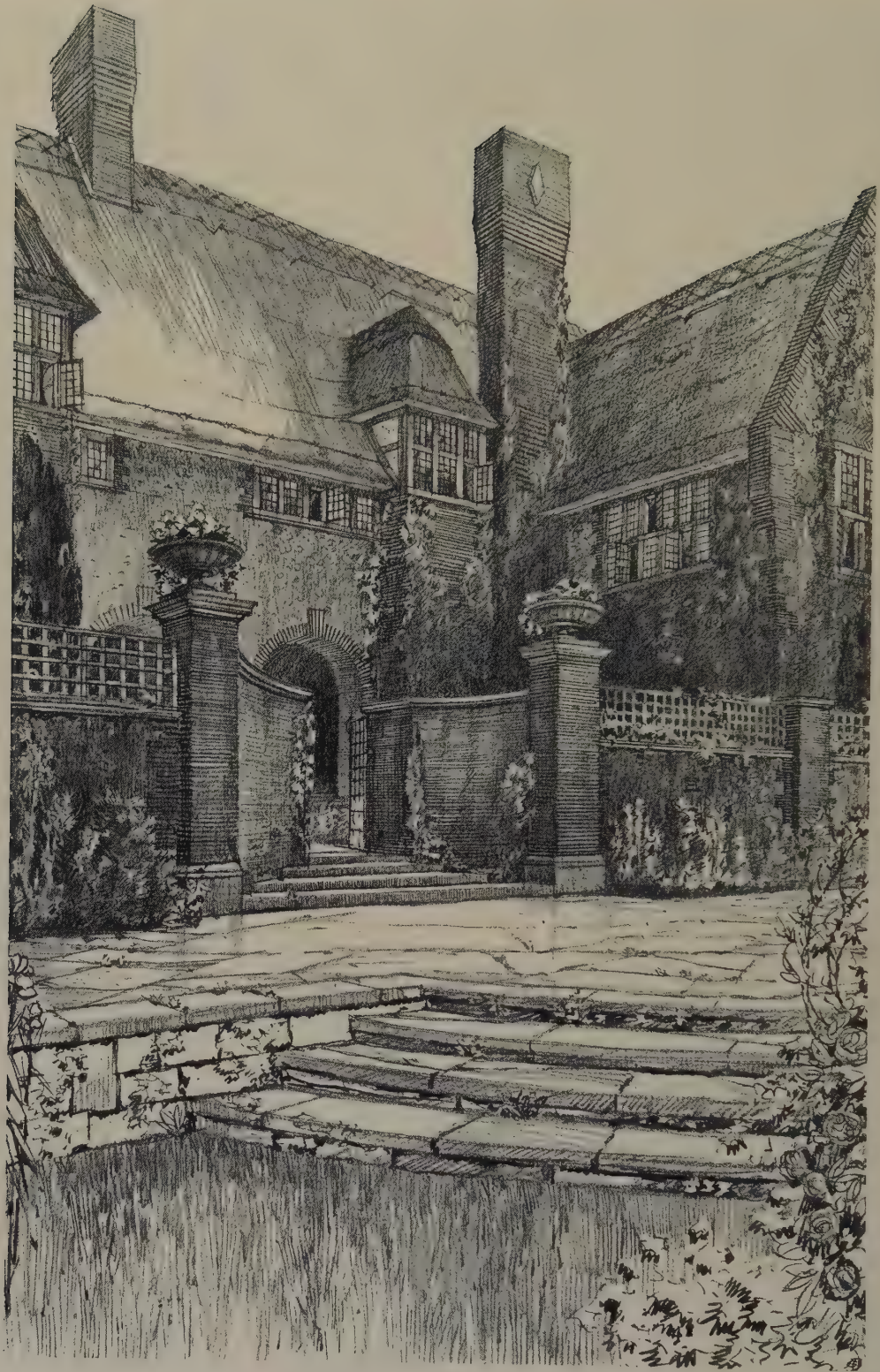


A FLAGGED TERRACE AND FORECOURT

DESIGNED AND DRAWN BY F. L. GRIGGS



A YEW ALLEY WITH HERBA-
CEOUS BORDERS. DESIGNED
AND DRAWN BY F. L. GRIGGS



GARDEN FRONT OF PROPOSED HOUSE
AT HAPPISBURGH, NORFOLK. DESIGNED
AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.



LILY POND AND ENTRANCE TO A
TERRACED GARDEN. DESIGNED AND
DRAWN BY C. E. MALLOWS, F.R.I.B.A.

Architectural Gardening.—III.

does not aspire; it looks no more than it is, and, moreover, is an exact expression of the purpose it is intended to serve. Of course, there is always the additional interest that time and colour alone can give; this there is in abundance, and in such a manner that nearly all the old work of the date in question has the inevitable look of the soil itself, of having always existed with the landscape around, and of being perfectly adapted to it.

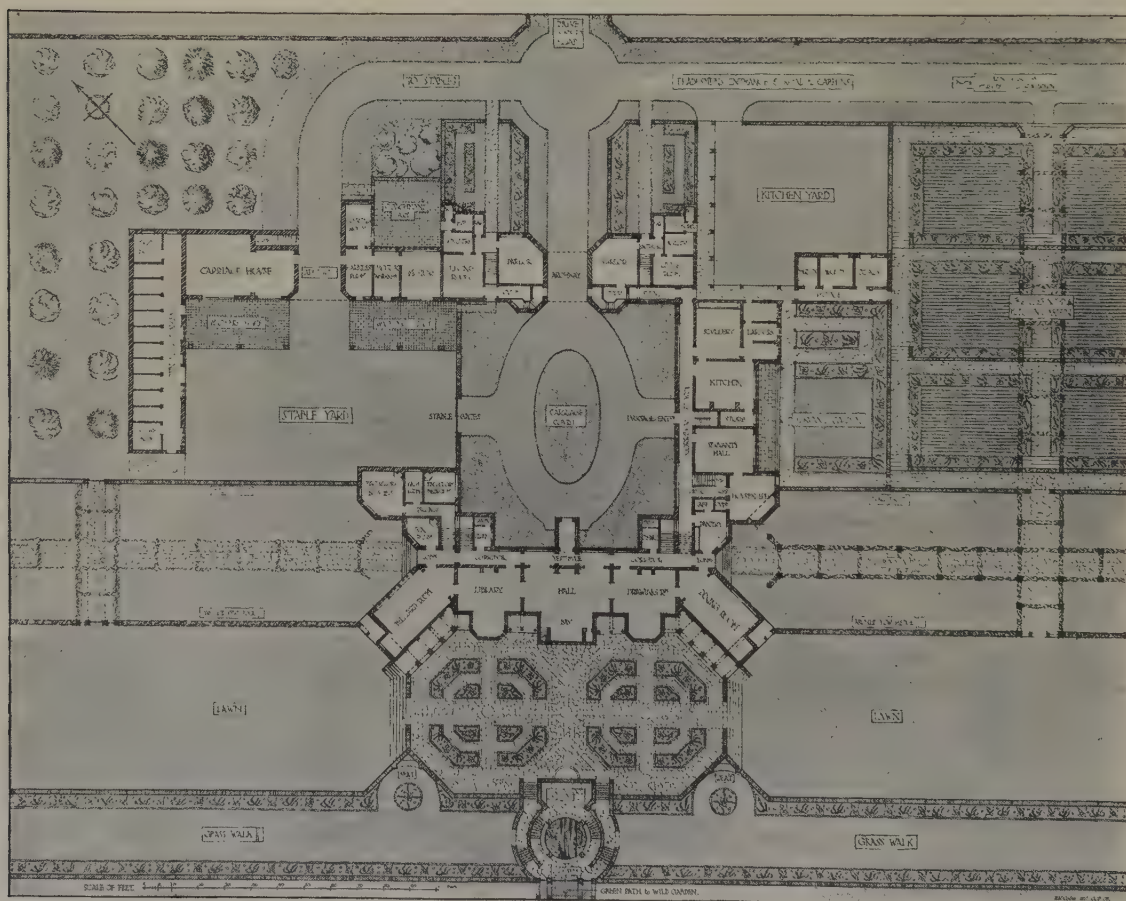
The drawings here reproduced are also intended to illustrate in different ways the value of breadth and simplicity in plain wall surfaces, as on pages 181 and 184, in the drawing of the hillside house and terraced garden, and of the Norfolk house; and the advantage of uncrowded terraces and level lawns, as in the drawings on page 188 and below. In work of this kind the eye is a better and surer guide in setting out than the implements of a studio, and restfulness in design and suitability to purpose can only be attained by relying upon vision for all the essential parts of garden design.

The entrance to a terraced garden illustrated on

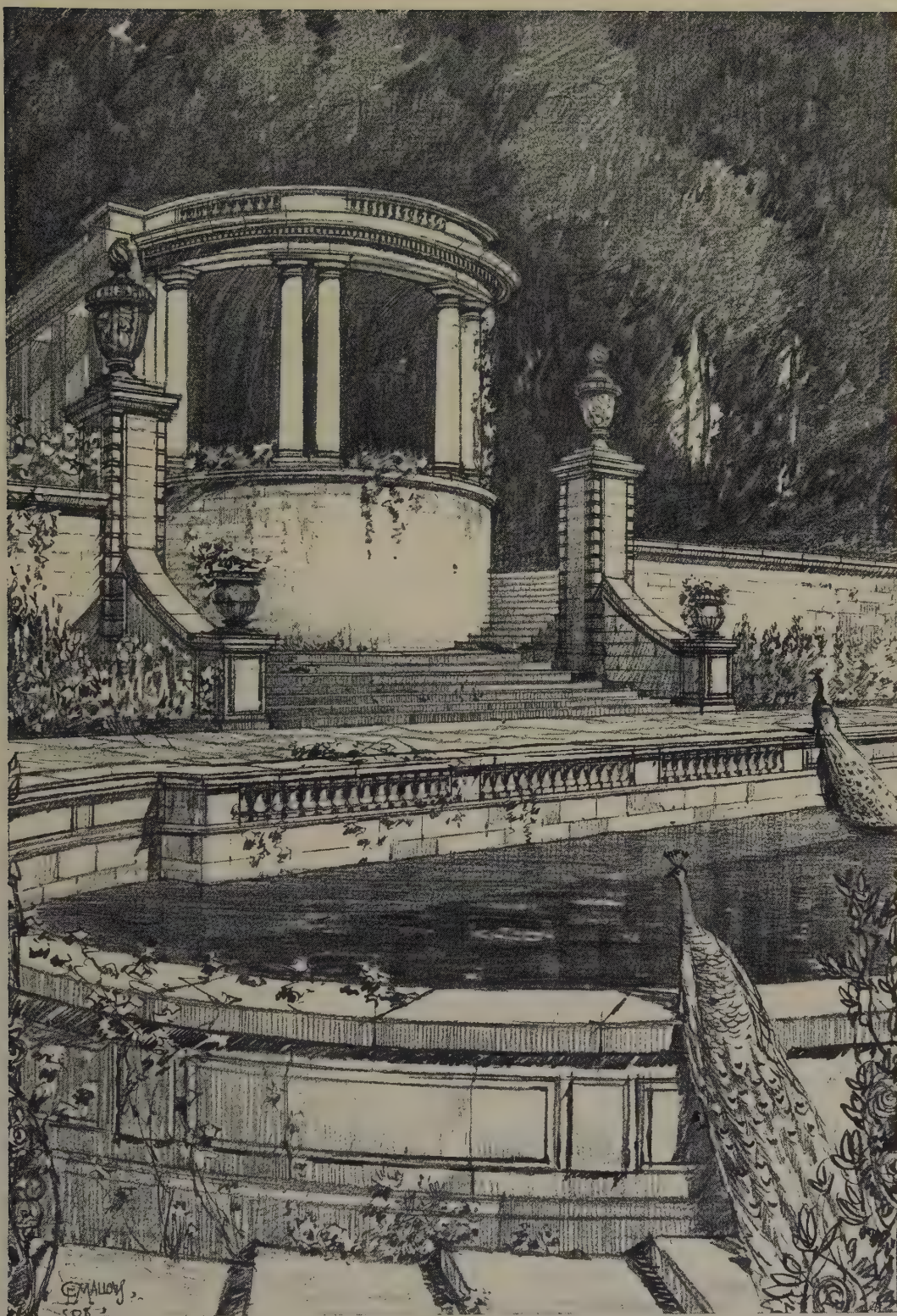
page 185 by a pencil drawing is a part of an entirely imaginary plan for a terrace and water-garden on the side of a hill which has its highest part at its northern boundary, some 30 feet above and 400 feet distant from its southern one.

The pencil drawing on page 187 of a pergola and enclosed pond is a suggestion for the treatment of the southern end of a pergola (to be used as a tea-house) overlooking an enclosed pond. The pergola itself would connect the pond with the east side of the main terrace of the house, and would be balanced on the opposite or west side with a similar pergola terminated in a like manner.

The site of the house and garden, near Sherborne, in Dorset, is almost unique in that county of beautiful prospects. The summit of the hill, 750 feet above sea level, on which the house is proposed to be built, has splendid views in nearly every direction except to the east. With a desire to obtain the greatest amount of sunlight in the house and views of the scenery from both house and garden, the somewhat unusual plan as here



PLAN OF HOUSE AND GARDENS NEAR SHERBORNE



A PERGOLA AND ENCLOSED
POND. DESIGNED AND DRAWN
BY C. E. MALLOWS, F.R.I.B.A.

Ferdinand Schmutzer



DESIGN FOR HOUSE AND BOWLING GREEN

BY C. E. MALLOWS, F.R.I.B.A.

illustrated was adopted. By placing the drawing and dining room wings at an angle with the centre of the house, not only were these conditions fulfilled, but the plan both of the house and garden gained in interest and variety. The second terrace shown at the foot of the drawing divides the more formal portion of the design from the wild garden on the slope of a steep hill, which is in reality a portion of an old wood at the foot of the hill below and which has been included in the general garden scheme because of its unusual beauty in the possession of a wealth of wild flowers.

In planning a bowling green the essential points to consider are its size, position in relation to the house and garden generally, its level, and, above all, its shade. The direction of its length should, of course, like a tennis lawn, be north and south, and never, unless complete shade can be obtained, east and west. If it is possible to so manage the green between trees in a glade as indicated in the sketch design reproduced on this page, scarcely

a better position can be obtained; but of course great care would be necessary so that the requisite amount of sunlight and air can be obtained, otherwise difficulties would arise in keeping the turf in good condition.

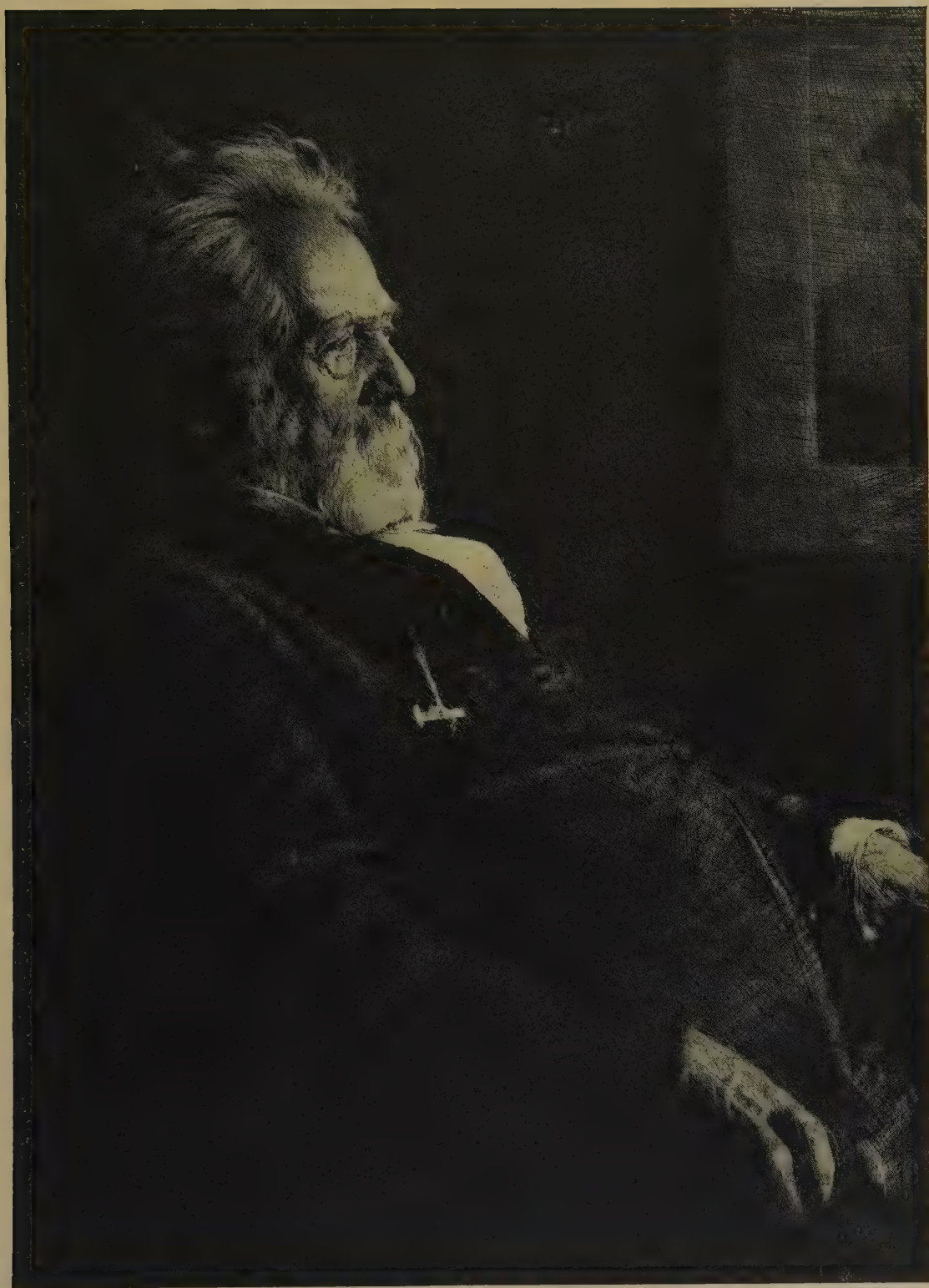
A N AUSTRIAN PORTRAIT- ETCHER: FERDINAND SCHMUTZER.

A QUARTER of a century ago there could scarcely be said to be a school of etching in Austria. Comparatively few artists practised it, and most of those who did used it as a means of reproducing the ideas of others. Of the small band of original etchers who flourished in those days, it would be difficult to name more than one or two whose reputations have travelled far beyond the boundaries of their native country. But in the seventies came a revival, and much of the credit for bringing this about is due to Wilhelm Ungér, who came to Vienna from Germany



"TURNIP GATHERERS AT SKRIVAN IN BOHEMIA"

BY FERDINAND SCHMUTZER



1
PORTRAIT OF RUDOLF VON ALT, ÆTAT 85
FROM AN ETCHING BY FERDINAND SCHMUTZER



Ferdinand Schmutzer

in the early seventies, and became professor of etching at the Imperial School of Applied Arts. A thorough master of the craft in all its intricacies, Unger has, by his sane and thorough methods of teaching, succeeded in attracting to the ranks of etchers many who might otherwise never have known anything of the joys which this mode of expression yields to the artist who practises it. It was from Prof. Unger that the artist who forms the subject of these notes derived his knowledge of its mysteries. Some of Ferdinand Schmutzer's etchings have been reproduced in the Special Number of *THE STUDIO* dealing with "The Art Revival in Austria," but I think nothing of his has hitherto appeared in these pages. Considering the high rank he now holds as a portrait-etcher, it is time that readers of *THE STUDIO* should know a little more about him.

Ferdinand Schmutzer, who was born in 1870, is a true Viennese. He comes of a family which has been settled in the city for 200 years, and has produced men distinguished in the art world. One of his remote forbears, Johann Schmutzer, was an engraver of no mean talent, who, having studied in Paris, returned to his native city and achieved fame as an engraver and teacher. Fer-

dinand's father was a sculptor, and his son from earliest infancy loved to mould objects in clay obtained from his parent's studio. It was only natural therefore that sculpture should become his first love, and in due course he was entered as a student in that subject at the Kunstgewerbeschule, Vienna. Before long, however, Schmutzer came to recognise that his talents did not lie in the domain of plastic art. Abandoning sculpture for painting, he entered as a student at the Imperial Academy of Art, where he remained four years, his teachers being Professors Rumpler and Trinckwald. Many honours fell to him, ending with the Rome prize. This not necessitating the choice of Rome as a place of study, he made his way to Holland, and there for two years occupied himself in copying the Old Dutch and Flemish masters. It was, however, Rembrandt who had the greatest fascination for him. Already in Vienna, whose galleries are so rich in Rembrandt's works, Schmutzer had found his highest ideal in this great Dutchman, whose works inspired him with a deep and fervent desire to paint. And so it was as an exhibitor of Dutch interiors in oils and pastels that young Schmutzer introduced himself to the Viennese art lovers at the annual exhibition held at the Künstlerhaus, and



"THE JOACHIM QUARTET"

FROM AN ETCHING BY FERDINAND SCHMUTZER

Ferdinand Schmutzer

at a later one in 1897 he received the large gold medal awarded by the State. The year was that in which a group of young men seceded from the Künstlerhaus and founded the "Secession." Schmutzer himself seceded later on, and he is still a prominent member of the organisation.

The visit to Holland was decisive for the artist in another direction. It made him dissatisfied with painting. He failed to find in it the means of giving complete expression to his feelings and impulses. Already in 1896, a year before he had won recognition as a painter, he began to haunt the Albertina, where, among her rich treasures, he again found his highest ideals in the glorious Rembrandt drawings and etchings he found there. He determined to forsake painting for etching, just as he had abandoned sculpture for painting, and one day in the same winter he presented himself at Professor Unger's studio and asked to be accepted as a student. His wishes were gratified. To-day the pupil now occupies the post then filled by his teacher.

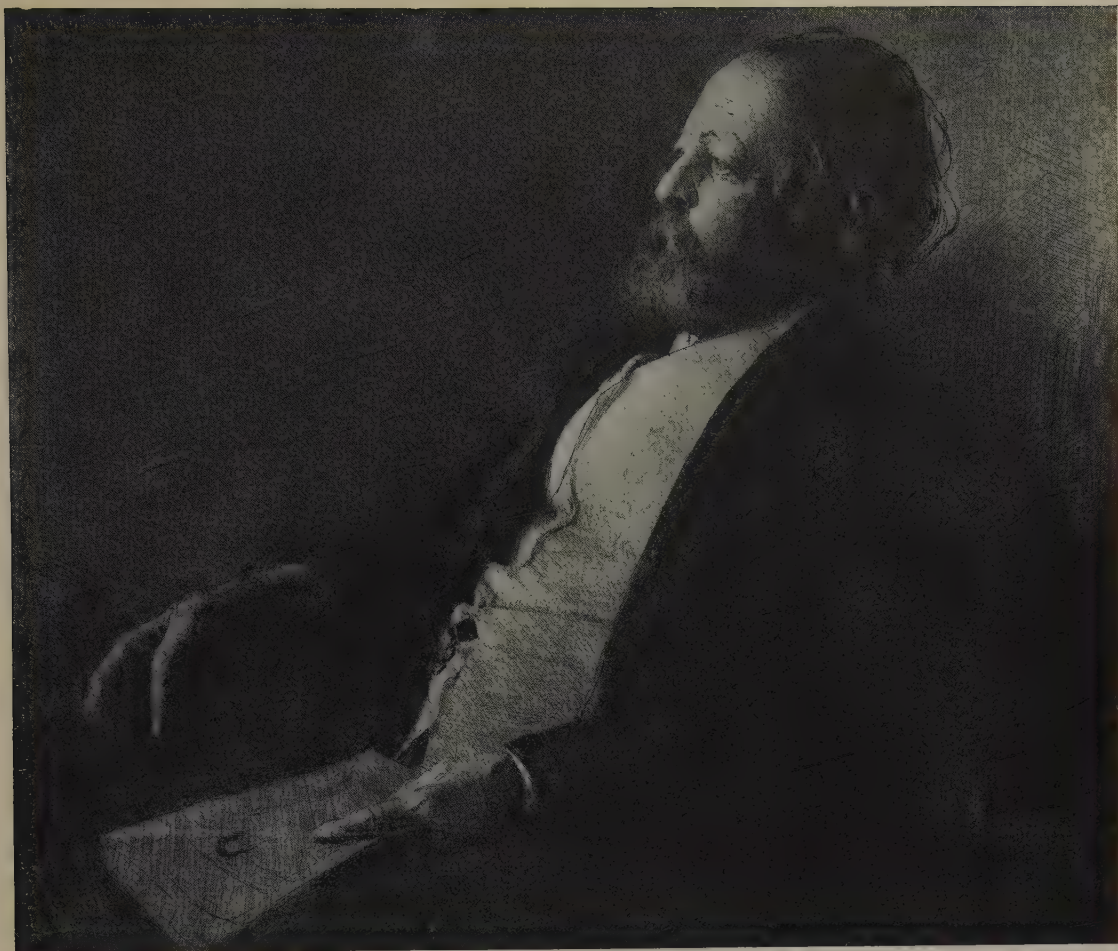
Quickly acquiring the technique of etching, Schmutzer was not long in winning success as an etcher of landscapes, bridges, interiors, and *genre* subjects. At the outset his preference was for very small plates, but little by little, as his confidence and power of expression grew, his plates became correspondingly larger, until at length they reached the unprecedented dimensions of the *Joachim Quartet* (page 191) and *The Equestrian* (reproduced in "The Art-R revival in Austria"). Of these two, the former measures over four feet in width and about a yard high, while the latter, an upright, covers nearly the same space. What would Whistler have said to such dimensions as these? "The huge plate," he said in one of the "Propositions" he addressed to the Hoboken Etching Club, "is an offence—its undertaking an unbecoming display of determination and ignorance—

its accomplishment a triumph of unthinking earnestness and uncontrolled energy." In spite of this forcible and characteristic expression of opinion, however, it may be urged with a good show of reason that in a case of this kind it is the end that justifies the means. These large etched portraits are deliberately intended for exhibition on walls, and are not of course meant to be preserved in portfolios, and how admirably they answer the purpose intended was shown two years ago at the Milan exhibition, where some of these large etchings of Schmutzer's figured on the walls of the Viennese Room and made a great impression.

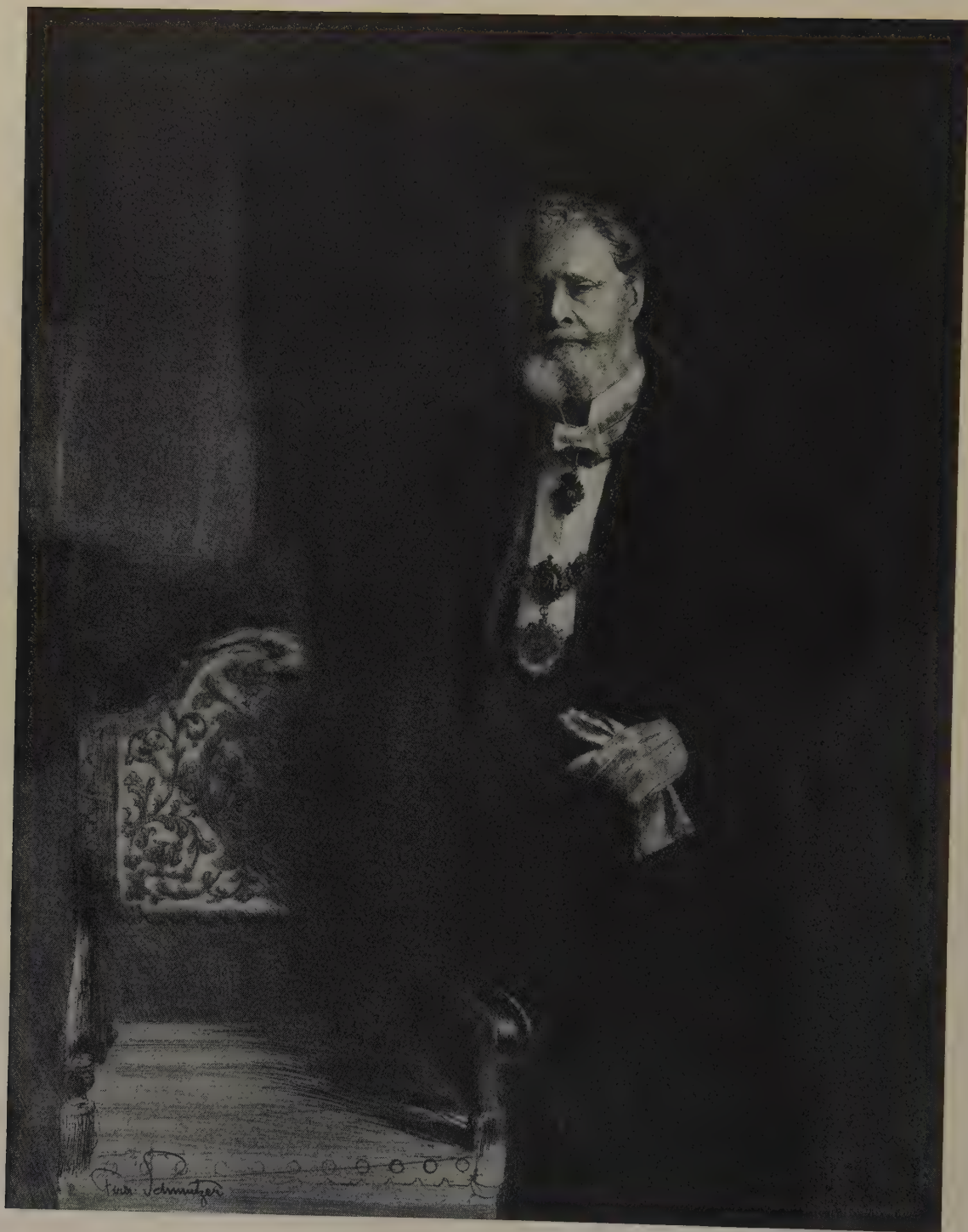
Portrait etching has proved to be Schmutzer's true *forte*. Commencing in 1897 with his plate of *Count Latour*, at that time Minister of Education in Vienna—a plate from which only six impressions were taken and which proved a veritable revelation to those who were watching the artist's career—he followed this up, in the same year, with his masterly plate of *Rudolf von Alt*, the veteran pioneer of the modern school of Art in Vienna, who, when well past his fourscore years, joined hands with the young men who unfurled the banner of progress, becoming the first honorary president of their organization, called "The Secession," and con-



JOSEF KAINZ AS "HAMLET" FROM AN ETCHING BY FERDINAND SCHMUTZER



PORTRAIT OF PAUL HEYSE. FROM AN
ETCHING BY FERDINAND SCHMUTZER



PORTRAIT OF DR. KARL LUEGER
BURGOMASTER OF VIENNA. FROM AN
ETCHING BY FERDINAND SCHMUTZER

Prize Designs for Reformation Monument, Geneva

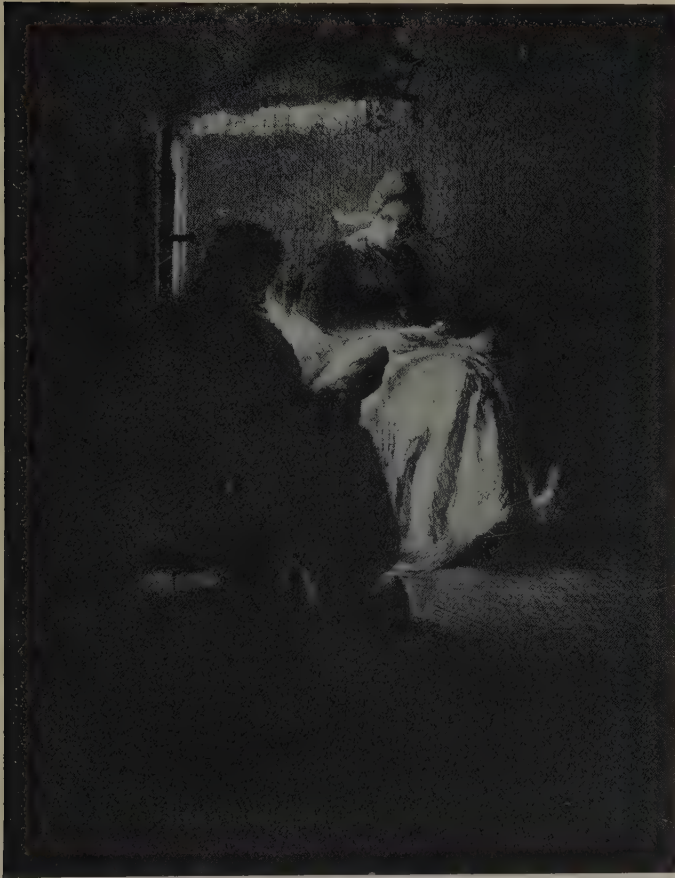
tinued to hold the office until his death, in 1905, at the hoary age of 93.

Two other of the portrait etchings which are here reproduced are interesting as showing the artist's admirable handling of light and shade and power of expressing subtle characteristics. I mean those of *Paul Heyse*, the dramatist and art critic, and *Josef Kainz*, the famous actor of the Imperial Theatre, Vienna. Kainz's impersonation of Hamlet has won the applause of all, one of those who have expressed their admiration of it to me being the eminent English actor, Mr. Forbes Robertson. The nervous energy of the actor seems to have incorporated itself in the artist. The plate of *Dr. Karl Lueger*, the genial Burgomaster of Vienna, is one of the largest Schmutzer has done. It is a masterly delineation of a man whose indomitable will has triumphed over sufferings which have left their mark on him.

Although it is in portraiture that Schmutzer has found his ideal *métier*, he has in the course of the dozen years of his career as an etcher produced

not a few plates of other subjects. Two of these are among our reproductions—one a glimpse of agricultural life in Bohemia, and the other a Dutch interior. It need hardly be said, of course, that he has had failures, like all etchers: he is still young however, and his future may be looked forward to with the utmost confidence. He is a sincere worker, impregnated with the instincts and feelings of the true artist. He disclaims any preference for particular methods. His work is done direct from nature; he disdains aquatinting, and is a deadly enemy of emery paper and files. He has experimented in *verniss mou* and monotyping, but is dissatisfied with both processes. His work is etching pure and simple. He always does his own printing. His press, set up in an alcove in his studio, and hidden from sight by a curtain when not in use, is driven by an electromotor. This, he says, brings him peculiar pleasure; the vibration of the machine arouses energy for new work. The motor, moreover, leaves him two hands free to aid his mind, and thus all work proceeds in concord.

A. S. LEVETUS.



"THE NEWS OF THE DAY"

FROM AN ETCHING BY FERDINAND SCHMUTZER

PRIZE DESIGNS FOR THE MONUMENT OF THE REFORMATION, GENEVA. BY PROF. ROBERT MOBBS.

THE recent exhibition in Geneva of the designs sent in from all parts of Europe for the Art Competition opened by the Association for the Monument of the Reformation was of a highly interesting and representative character. I propose to deal at length with its special significance in relation to the proposed monument, and then to touch upon its general bearing on the tendencies of modern plastic art.

In order to understand its special significance and the judiciousness of the choice of the jury, it is necessary to revert to the conditions laid down in the Programme of the Competition. They were as follows:—

"The Association, organised at Geneva in 1906 for the purpose of preparing for the forthcoming celebration of the 400th anniversary of Calvin's birth, has decided to

Prize Designs for Reformation Monument, Geneva



FIRST PRIZE ("LE MUR")

MM. MONOD & LAVERRIÈRE, TAILLENS & DUBOIS, ARCHITECTS
M. REYMOND, SCULPTOR

mark that event by the erection, in honour of the Reformer's work, of a monument planned on broad historical lines, recalling to the public mind, in a manner at once popular and durable, the names and influence of the Reformers in all parts of the world.

"The monument should be in celebration less of a man than of an *idea*, but at the same time an *historical* monument, the commemorative value of which should be drawn from history—represent, that is to say, figures and facts, both precise and concrete, as expressive as possible of the reality.

"It should be a *popular* monument which all can easily understand, and in keeping with the general instruction on the subject given in schools, the main idea of the Committee being that of a monument which shall serve as an object-lesson alike to the Genevèse and to foreign visitors. This double character necessitates a monument in which sculpture plays the principal part and allegory almost none, and the essential feature of which should be historical figures. As to these, the statue of Calvin should, of course, be amongst them; but as the monument is not to be, in the strict sense of the

word, erected to him, it is necessary that the figure of the Reformer should be surrounded by the figures of his most influential co-workers and followers in Geneva and throughout the whole Protestant world.

"This group should only evoke the individuals as dominated by the idea, and the more comprehensive and representative it is the more will it contribute to the commemoration of the work of the Reformers.

"This leads to another and fundamental character of such a monument; it should be *international*. Around or by the side of the Reformers should be devised a memorial of those statesmen and



DETAIL OF THE ABOVE DESIGN

Prize Designs for Reformation Monument, Geneva

soldiers, from far and near, who have been the great pioneers of the Reformed Faith, thus recalling in the most striking manner possible that important fact of modern history—the unity of inspiration and of social and political development of the communities that have come under the influence of the Calvinistic Reformation.”

As to the site of the monument the programme states that “in accordance with the resolution adopted by the Geneva Town Council in 1907, it should be that section of the Promenade des

Bastions which lies between the main avenue of the Bastion Gardens and the rue de la Croix-Rouge. The choice of this site, at the foot of the ancient ramparts, which were constructed at the time of the Reformation for the defence of the liberty

and independence of the city (and known as the Reformers' Wall), emphasises the importance of the historical character of the work. The monument may be grouped or distributed on the allotted ground, but it must be so conceived as to harmonise,



SECOND PRIZE (“LE MUR DES RÉFORMATEURS”)

H. P. NÉNOT, ARCHITECT; P. LANDOWSKI AND H. BOUCHARD, SCULPTORS



THIRD PRIZE, EX ÆQUO (“ALMA MATER”)

GUIDO BIANCONI, SCULPTOR

Prize Designs for Reformation Monument, Geneva

as a whole, with the picturesque and historical aspects of the gardens."

Such are the broad outlines of the programme, and these are followed by a detailed account of the figures which should be included in the monument.

It is no matter for surprise that independent artists should have taken exception to these hard-and-fast conditions, clipping as they do the wings of free, individual imagination. And yet, on due reflection, and after having taken into consideration the event to be celebrated, the site clearly indicated by history, and the delicacy of the task the Committee had to accomplish, one cannot but conclude that the course taken was for the best. Had the Committee thrown the reins on to the back of that restive Pegasus, artistic caprice, it would doubtless have borne them far into art's wonderland, and they would have returned laden with rich, symbolic spoil, beautiful in itself, but which would have called forth endless controversy, and might have been utterly out of keeping with

certain fundamental conditions of such a competition. In voting for a monument planned on broad historical lines rather than a symbolic creation, they were guided by the actual requirements of the event to be celebrated, and the site offered. Besides, the programme was obviously a feeler, so to speak, thrown out for the purpose of bringing together a number of adaptable designs which should form the *basis* of a serious inquiry and a definite decision. The response was in every way satisfactory. No fewer than seventy-one designs were sent in, some of them of great merit, and forming as a whole a remarkable representative exhibition. An international jury was then elected, consisting of such eminent sculptors and architects as MM. A. Bartholomé and C. Girault of Paris, Professors Tuaillon and Bruno-Schmitz of Berlin, Mr. (now Sir) G. Frampton, R.A., of London, and M. Gull of Zurich. These were joined by Professor Lucien Gautier, President of the Association for the Monument of the Reformation; and MM. Alfred Cartier, Horace de Saussure (painter), Professor Charles



THIRD PRIZE, EX ÆQUO ("JUBILÉ")

P. HEURTIER, ARCHITECT; F. SICARD, SCULPTOR

Prize Designs for Reformation Monument, Geneva



THIRD PRIZE, EX ÆQUO ("LEUR MUR")

JEAN FIAULT, ARCHITECT; ANDRÉ VERMARE, SCULPTOR

Borgeaud, and Mr. Van Berchen, appointed by the Committee of the Association.

The site chosen for the monument is a section of the picturesque Bastion Gardens, just below the Reformers' Wall and facing the University, which occupies the part of the gardens on the other side of the central avenue.

The designs sent in for competition fell into three categories—those of monumental groups destined to crown some eminence in the ground set apart; those of monuments to be spread out and composed throughout the whole extent of the ground, and those of monumental work to be thrown into relief against and united to the Reformers' Wall.

The jury soon came to the conclusion, that the best solution was the monumental utilization of the Reformers' Wall, and the more one reflects, the more one realizes the judiciousness of this conclusion, not only from an historical but from an artistic point of view. After deliberating for three days, the jury awarded the following prizes:—The first, 10,000 frs., to MM. Monod et Laverrière, and MM. Taillens et Dubois, architects, of Lausanne, and M. Reymond, sculptor, Paris, for the design called *The Wall*; the second, 6,000 frs., to MM. H. P. Nénot, architect, Paris, Paul Landowski and Henri Bouchard, sculptors, Paris, for their design, *The Reformers' Wall*; the third prize, *ex æquo*,

2,000 frs. each, to M. Guido Bianconi, sculptor, Turin, for his *Alma Mater*; to M. Paul Becher, sculptor, Berlin, for his *Citadel of the Reformation*; to M. Edmond Fatio, architect, Geneva, jointly with M. Adolphe Thiers, architect, Paris, and M. Seysses, sculptor, Paris, for their design, *Post Tenebras Lux*; to M. Janos Horvai, sculptor, Budapest, for his *Jésus*; to M. Charles Plumet, architect, Cirey, France, and M. de Niederhausen-Rodo, sculptor, Berne, for their *Aurora*; to MM. Heurtier, architect, Paris (with collaboration of M. G. Thorimbert), and F. Sicard, sculptor, Paris (with the collaboration of M. L. Baralis), for their *Jubilee*; and to M. Jean Fiault, architect, Paris, and M. André Vermare, sculptor, Paris, for their design, *Their Wall*.

When the result of the competition was made known, no little surprise was expressed in certain circles as to the decision of the jury, as regards the first prize. This, however, was because many failed to realize that the jury were guided not only by the intrinsic beauty of designs sent in but by their adaptability to well-defined architectural and historical exigencies. As a matter of fact *The Wall*, looked at from the point of view of its sculptural qualities, leaves much to be desired, but the jury in awarding the prize explicitly stated that this design gave satisfaction solely on account of its *architectural* merit. It is evident that M. Reymond's figures are bad and far below that sculptor's

Prize Designs for Reformation Monument, Geneva



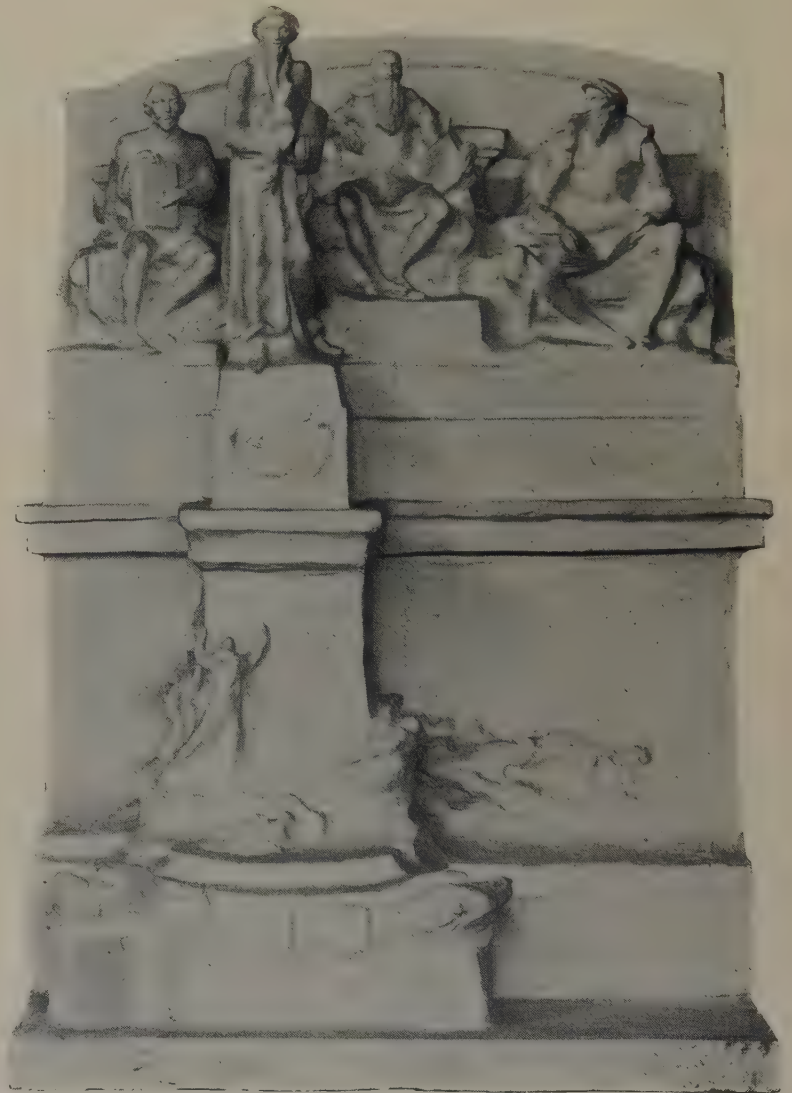
THIRD PRIZE, EX ÆQUO ("POST TENEBRAS LUX")

EDMOND FATIO, WITH ADOLPHE THIERS, ARCHITECTS, AND A. SEYSSSES, SCULPTOR

possibilities. And this was all the more evident when one turned to the superb plastic beauty of M. Horvai's *Jesus*, the fine sculptural qualities of the contributions of MM. Bianconi, Becher, Landowski, and Bouchard, or the real merit of M. de Niederhausen's curious design, not to mention others. It is to be regretted that the sculptor of the first prize was not equal to himself on this occasion, the more so that the ineffectiveness of his effort diverted the attention of a portion of the public from the genuine architectural and monumental value of the plan of MM. Monod and Leverrière. It is to be hoped that M. Reymond will have the chance of rectifying his hasty work, for, if we mistake not, he is quite capable of doing so. In any case the more one studies the plan of MM. Monod and Leverrière, the more one becomes convinced that, taking for granted the conditions of the competition, it is the one which responds the best to the architectural requirements of the monument. It doubtless calls for certain modifications and awaits the sculptor who shall give to it the sculptural value of which it is worthy. When this is accomplished it will perhaps be disconcerting to those whose conception of a monument is conventional, but in its very simplicity and monumental utilization of the Reformers' Wall, it will be

seen to be impressively in keeping with the event it celebrates. Much now depends upon the sculptor.

Space will not allow me to deal at length with the other admirable prize contributions to the



THIRD PRIZE, EX ÆQUO ("AURORA")

CHARLES PLUMET, ARCHITECT; DE NIEDERHAUSEN-RODO, SCULPTOR

Prize Designs for Reformation Monument, Geneva

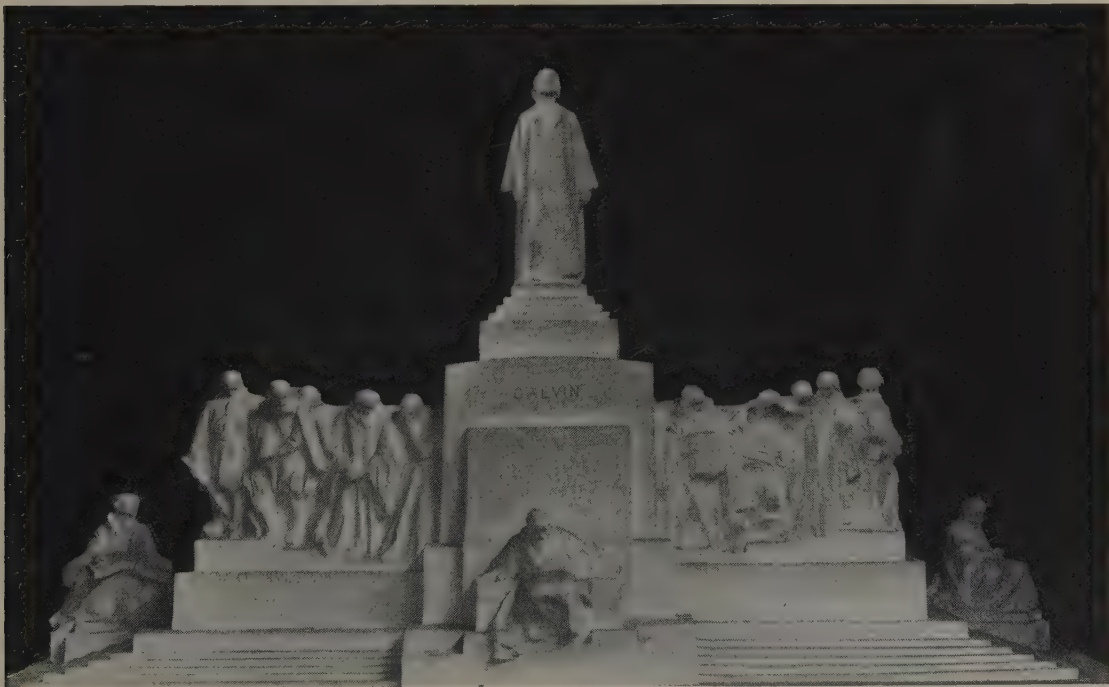


THIRD PRIZE, EX ÆQUO ("CITADELLE DE LA RÉFORMATION")

PAUL BECHER, SCULPTOR

competition. The *Jesus* of M. Janos Horvai, however, is a thing apart, a thing of pure beauty, a poem in stone, which once having studied one can never forget, a thing fit for a cathedral, and expressive of the great Christian and democratic conception of equality. We may be thankful that we have such promising artists as M. Horvai. Neither can one

speak too highly of the really fine sculptural designs of MM. Bianconi, Landowski, Bouchard and Becher. The architectural value of M. Fatio's plan is also unmistakable. As to the numerous designs which did not receive a prize, some were of a highly interesting and elaborate character, but conceived in the spirit of the seventeenth or eighteenth centuries,



THIRD PRIZE, EX ÆQUO ("JÉSUS")

JANOS HORVAI, SCULPTOR

Frederic Yates, Romanticist

instead of that of the sixteenth, of the Reformation epoch ; others were strange, tentative, eclectic efforts indicative of that straining after effect characteristic of some of the art of our time. The contributions as a whole, however, were fairly representative of the modern tendencies of plastic art in Europe, and as such were of real interest.

R. MOBES.

FREDERIC YATES : ROMANTICIST.

IN the small band of painters who are striving at the present time to express in their work the true poetic sentiment of nature Mr. Frederic Yates occupies a position of unquestionable importance. During the last few years he has proved in the clearest possible manner that he possesses an unusual measure of that sensitiveness to romantic influences which is the mark of the really sympathetic student. His work has qualities which are found only in the productions of men who have learned to draw the right distinctions between the matters which are vitally essential in art and those which are actually of little moment though apparently worth attention. He never concerns himself with superficialities ; it is in the larger aspects of Nature, her dramatic significance and her poetic grandeur, that he is chiefly interested.

Yet in his pictures there is no hint of bombast, and there is certainly no trace of straining after effects which are not strictly legitimate. He has based himself too surely upon a sound tradition to lapse into errors of taste or to commit the rudimentary mistakes of the seeker after popularity ; and his conviction is too sincere to allow of his departing from the right æsthetic principles. His art is neither theatrical nor prettily conventional,

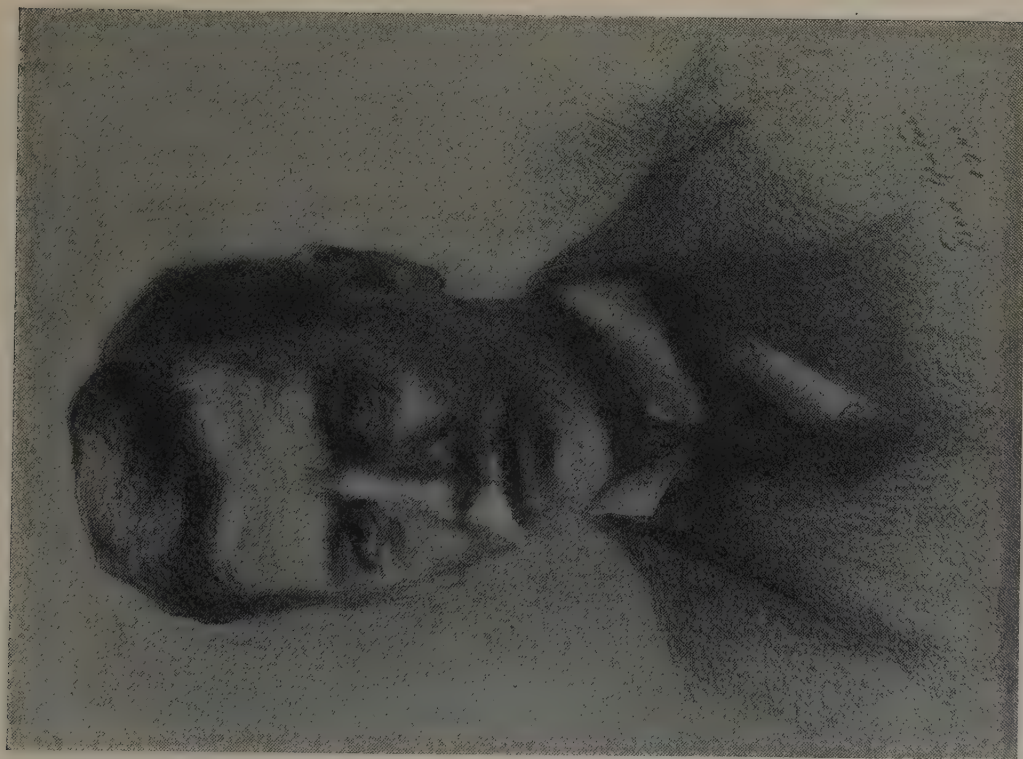
neither blankly realistic nor elaborately artificial, it depends not at all for its success upon tricks of expression, and it is not designed to appeal to the careless passer-by. It is too reticent, too earnest, and too personal in aim to achieve that sudden but by no means permanent popularity by which the labours of the man who lays himself out to please the public are commonly rewarded.

It is, perhaps, permissible to count Mr. Yates as a follower of the Barbizon tradition, not because he is a deliberate imitator of any of the painters who were members of that school, but because he has set himself to work out in his own way much the same problems as they were accustomed to study. He is occupied, as they were, with the decorative rhythm of nature's arrangements, with the beauty of her colour harmonies, and the subtlety of her atmospheric effects, and he seeks, as they did, to convey



"THE DAY'S WORK IS DONE"
(The Property of A. E. Littler, Esq.)

BY FREDERIC YATES



RT. HON. SIR ERNEST SATOW, G.C.M.G.

BY FREDERIC YATES



J. M. FLETCHER, ESQ.

BY FREDERIC YATES

Frederic Yates, Romanticist

the impression of her romantic sentiment without laying undue stress upon the unnecessary actualities by which the clearness of this impression might be obscured. His method is primarily one of elimination, which excludes from the pictures he paints everything that does not help to strengthen the idea formed in his mind as a result of close observation; and with a view to this elimination he subjects the material that he proposes to treat to a process of careful analysis, disregarding unessentials and dwelling only on the vital matters which give to the pictorial design its proper coherence.

That this analytical habit does not lead Mr. Yates into conventionality is a point that must be insisted upon. He refers everything so scrupulously to nature that he escapes entirely the risk of formalising his convictions, and does not sacrifice his spontaneity for the sake of conformity to a rule of practice. Just as his study of the Barbizon masters has not diminished his capacity for individual expression, so his love of investigation has not made him any less responsive to natural influences. He can seize with certainty upon the right aspect of a landscape and can realise it upon his canvas with a breadth and dignity of statement which can

be welcomed as wholly satisfying. He plays charmingly with subtleties of colour and with graces of design, and the way in which he treats relations of open-air tone is always to be commended for its delicacy and sympathetic understanding.

Best of all, he shows by the firm construction of his pictures that he has fully that instinct for decoration without which no fine pictorial achievement is possible. He balances judiciously the masses of his compositions, and he spaces his design with a perfectly correct sense of proportion, neither over-insisting upon the dominant lines nor weakening them in a mistaken belief that strength is of less importance than elegance. This feeling for construction he tests very severely in one particular branch of his landscape work—in his snow scenes, which by their inevitable vehemence of tone contrast are calculated to show up mercilessly any defects there might be in his scheme of construction. But in these his pattern is as well adjusted and as rightly related as in any of the less exacting motives with which he concerns himself, and they show no lessening of his control over the mechanism of his craft.

Some idea of the determination with which he



"SNOW AT RYDAL"

(The Property of E. Howell, Esq.)

BY FREDERIC YATES



"SNOW AT RYDAL," FROM THE
OIL PAINTING BY FREDERIC YATES.
(The property of Mrs. Thomas L. Field.)

Frederic Yates, Romanticist

has striven to fit himself for a high place in his profession can be gathered from the fact that, though he is still to be counted as a young man, he did not devote himself to painting till he was twenty-eight years old. Before that he had been obliged to suffer the discomforts of a business career—as has been the fate of so many men who have risen after all to distinction in art—and he had to suppress his artistic aspirations in the uncongenial atmosphere of a City office. But when he gained his freedom he went first to America and then to Paris to spend four years in study under Bonnat; and at the end of this period he betook himself to Italy, seeking that deeper insight into artistic truths which is only to be obtained in the home of great traditions. Since then he has travelled widely, to countries as remote as China, Japan, and the Sandwich Islands, and has enlarged his outlook by studying nature under all sorts of conditions. Now he lives in the English Lake Country—at Rydal—where he is in the midst of scenery which satisfies entirely his love of romanticism.

It can fairly be said that he owes the complete development of his powers to his study of the subjects by which he is surrounded in his English home. That he learned much by his travels about the world can scarcely be disputed, but they only laid the foundation upon which he has built the personal and characteristic style that marks his practice to-day. Among the hills and valleys of the Lake District he has grown from a student to a master, inspired by the rare manifestations of nature's charm which are revealed to him there, and led by her guidance into the fullest understanding of himself.

In emphasising his claims to attention as a landscape painter it must not be forgotten that he excels also as a draughtsman and painter of portraits. To this side of his accomplishment he brings a remarkable shrewdness of characterisation and a real power of summing up the facts of a personality. His portraits in oil, pastel, and black-and-white—he works with equal facility in many mediums—have a sterling merit which claims frank admiration. They are never spoiled by affectations and they are



"SNOW IN RYDAL PARK"

(The property of H. W. Brooks, Esq.)

BY FREDERIC YATES



"MARY." FROM A PASTEL DRAWING
BY FREDERIC YATES

Recent Designs in Domestic Architecture



HOUSE AT HAWES, YORKSHIRE

P. MORLEY-HORDER, ARCHITECT

never obvious in pose or manner. Indeed, affectation is impossible to him because in his nature there is that valuable strain of simplicity which helps so much to make an artist great. Only the man with a simple faith can be really sincere, and only the man who is really sincere can achieve great things—and Mr. Yates has done many things for which greatness can be claimed.

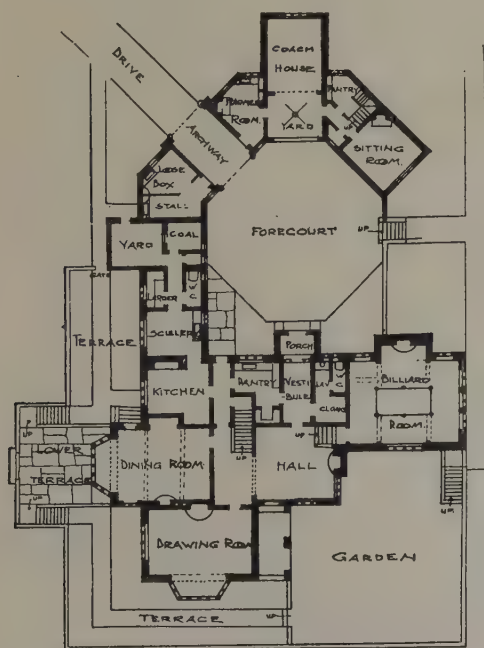
A. L. B.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE

THREE houses designed by Mr. P. Morley-Horder, F.R.I.B.A., of New Bond Street, are among our illustrations this month. The first is at Hawes, in Yorkshire, and has been com-

pleted within the last few months. It stands high above Hawes Station on a south slope of the moors looking away over Wensleydale, the site on which it is built being one of much beauty though very exposed. For the walling the local rough stone has been employed and West Yorkshire stone dressings for the doors and windows. The roof is covered with the local Yorkshire slates. The rather unusual south entrance was necessitated by the slope of the ground and the arrangement of the kitchen wing. The little walled forecourt helps to cut off the public entry from the private south garden, but in isolated sites like this, these formalities are of not so much moment. To keep the house perfectly dry the external walls have an inner lining of "Frazzi"—a terra-cotta material made in Cremona—whilst the whole of the partitions are built in this strong fire-proof material. The garden has been laid out in a simple way to accord with the house.

The next of Mr. Morley-Horder's houses is at Dursley, in Gloucestershire. It is built on the northern slope of Stinchcombe Hill, whence a fine view of the Severn valley is obtained. A portion of the house had been started in brick when the scheme as now completed was undertaken. The site was therefore already determined and the long approach road from the north boundary made when Mr. Morley-Horder was called in. No one would build in this beautiful Cotswold district without attempting to carry on the traditional stone building so characteristic of all its villages. The near quarries are not productive of a reliable building stone, but fortunately some old buildings in process of demolition were secured, and sufficient nicely weathered stone obtained from these for the walling. Old stone tiles have also been secured for the roofing, while for the door and window dressings the beautiful Minchinhampton stone has been used. The win-



PLAN OF HOUSE AT HAWES, ILLUSTRATED ABOVE

Recent Designs in Domestic Architecture



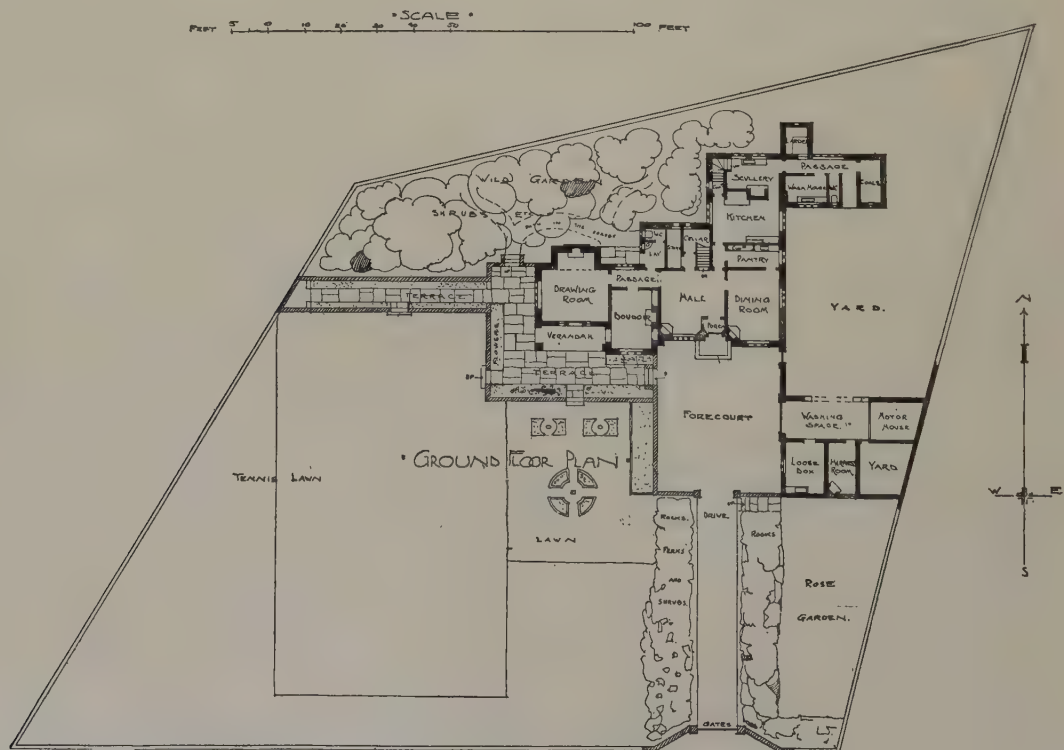
HOUSE AT DURSLEY, GLOUCESTERSHIRE

P. MORLEY-HORDER, ARCHITECT

dows are fitted with iron casements and lead lights. The little gatehouse at the entrance to the forecourt adds to the picturesqueness of the house considerably. The garden is being laid out in terraces, and the forecourt and retaining walls to the sunk-garden, near the billiard-room, will be carried out in the old walling stone used for the house.

The third of Mr. Morley-Horder's houses shown here is a commodious house situated on a fine site at Bexhill-on-Sea, with a splendid view of the sea. The house, unusually long in plan, is arranged so that all the rooms face south, with a long corridor on the north. The rooms are large, and the

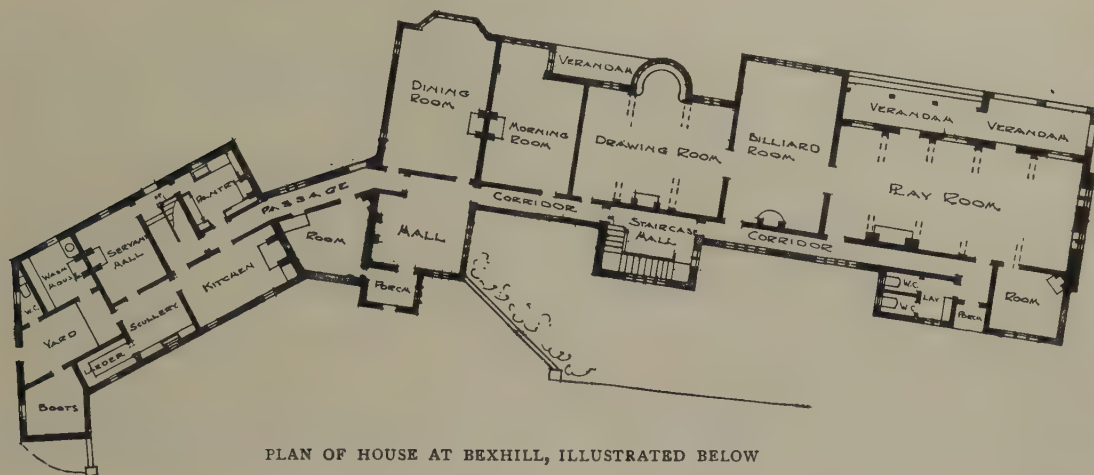
house was built with a view of entertaining guests during the summer, especially during the cricket week. The long play room (46 feet by 19 feet) at the western end of the house, which opens on to the verandah, is an unusual adjunct to a house of this type. This room is used for small dramatic performances, and it will be noted that there is an outside approach with lavatories and small retiring room in connection with it. There was a small weather-boarded farmhouse on the site, and this has been retained and connected up to the house as a servants' wing, the little enclosed garden of this being retained for the servants' use also. The



PLAN OF HOUSE AT DURSLEY, GLOS.

P. MORLEY-HORDER, ARCHITECT

Recent Designs in Domestic Architecture



PLAN OF HOUSE AT BEXHILL, ILLUSTRATED BELOW

dining-room is conveniently arranged next to the cottage annexe, with a good service corridor both to this and the front entrance. The house generally has been fitted up with an eye to comfort rather than lavishness in detail, and the accommodation in the way of baths and lavatories is unusually adequate. The walls are built with

grey local bricks with red dressings, and the roof is covered with local red tiles. The wood frames of windows have lead lights and iron casements. The simplicity of planning and roofing has produced a very economical and yet substantial house.

The drawing of the house at Hillbrow, Johannesburg (p. 212), of which Mr. H. Seton Morris is the



HOUSE AT BEXHILL-ON-SEA, SUSSEX

P. MORLEY-HORDER, ARCHITECT

Recent Designs in Domestic Architecture



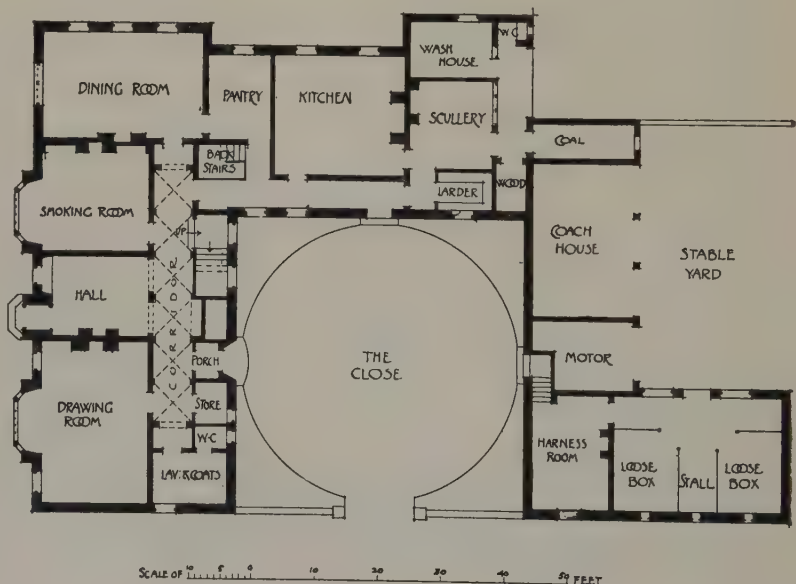
HOUSE AND STABLING AT JOHANNESBURG, TRANSVAAL

H. SETON MORRIS, ARCHITECT

architect, shows the garden front facing due north. In South Africa this is the sunny aspect and needs most protection from the heat. The windows, where a stoep is not employed, are therefore protected by shutters and hoods of wide projection. The brick walls are faced with lime-whitened plaster, except the inner walls of the stoep, which are of red facing bricks, these being used to obtain colour to relieve the prevailing whiteness of the exterior. The roof is covered with shingles. Owing to the fall of the ground it has been possible to build a surgery, consulting-rooms, and motor garage under, the garden thus becoming a roof garden; it has not, however, been possible to show this in the elevation here illustrated. Architects in South Africa, and more particularly the Transvaal, have many restrictions to overcome in their buildings: the cost of labour and materials generally hinder and hamper in a manner which is happily unknown in England. Dressed stonework is so costly as to be practically prohibitive for domestic work; kopje stone, however, which is of a beautiful variegated colour, is used with very charming effect in some houses, and is infinitely preferable to brick, which, unless coated

with plaster or rough-cast, is difficult to make weather-proof during the rainy season. Timber is all imported, and unfortunately a vast quantity of ready-made joinery is sent to South Africa, stock windows and doors of peculiarly commonplace design finding a ready market. The drawing reproduced was exhibited in this year's Royal Academy exhibition.

"Barn Close," Carlisle, is constructed with rough cast, hollow brick walls on a red local sandstone plinth at the level of the window sills. The house and garden (the terraces of which are of red sandstone) are on the slope and overlook the river Eden. The house has been planned to form an



PLAN OF "BARN CLOSE," CARLISLE

NORMAN EVILL, ARCHITECT



"BARN CLOSE, CARLISLE."
NORMAN EVILL, ARCHITECT.



Recent Designs in Domestic Architecture



GATE HOUSE, SHACKLEFORD COMMON, GODALMING: FRONT VIEW

top of the ground floor windows, and thick green Westmorland slates, in graduated courses have been used for the roofs. The reception rooms lead off a wide corridor having pilasters and a cross barrel-vaulted ceiling. Mr. Norman Evill is the architect of this house, and his perspective drawing which we have reproduced in colour was in the architectural room at the Academy last summer.

The "Gate House," Shackleford Common, Godalming, is a small country house with three reception rooms and six bedrooms, situate in a clearing amongst trees on

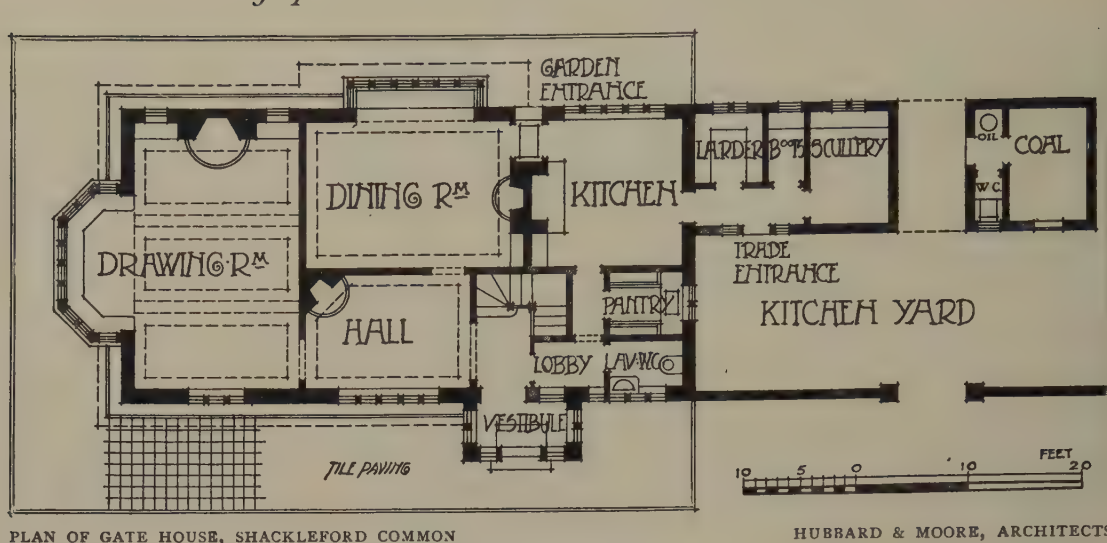
entrance courtyard (or "close") with steep sloping high ground, near Godalming. The house has roofs on three sides, springing from eaves at the been so arranged on the site that the trees do



GATE HOUSE, SHACKLEFORD COMMON: GARDEN VIEW

HUBBARD & MOORE, ARCHITECTS

Japanese Colour Prints—Studio-Talk



not exclude the sun, but form a fine background in the summer and an effective screen during the winter. As the plan on this page shows, the reception rooms are separated from the kitchen and offices by the main staircase. The requisite area for the bedrooms is obtained by projecting the first floor beyond the ground floor walls in the characteristic manner of old country houses. The architects, Messrs. Hubbard and Moore, were guided in their design by the broad and simple style of the traditional Surrey residence, and by using suitable local building materials the general colour of the building harmonises with its surroundings. Some of the materials used were dark hand-made sand-faced roofing tiles, dark brown Bargate stone, well-oiled oak timber framing filled in with plaster and coated with local pebbles. The contractors were Messrs. Heal & Jackson, of Godalming.

JAPANESE COLOUR PRINTS.— IV. "PREPARING FOR DOLL FESTIVAL," BY HOKUSAI.

SURIMONO were employed in Japan as New Year Cards are used in the West, to be forwarded to friends upon the first of January and other especial occasions. They are remarkable for the daintiness of finish bestowed upon them by artist and printer, and as examples of chromo-xylography they are without parallel in the history of printing. Not the least interesting of the works of Hokusai are the charming little prints of this nature designed by him for his patrons.

The example which we now reproduce is particularly characteristic of the decorative charm of

his drawing and of his nervous and sympathetic outline. It represents the preparations to celebrate the *Hina-matsuri*, or Fête of the Royal Doll, which takes place yearly on the 3rd of March. The inscription on the lid of the box reads, "*On-hina-no bako*," or "Box of Royal Dolls," and the kneeling figure is in the act of opening the box to take out the doll which will be exhibited on the "*Mo-sen*," or sumptuous carpet carried by the other figure.

This example is produced by printing from various wood blocks in the same manner, and is of the same size, as the original.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The most interesting exhibition of the season is perhaps that of the Goupil Gallery Salon, which remains open till Christmas. Scarcely a younger painter of promise is omitted, and it provides an excellent opportunity for studying future tendencies. Besides the younger element, such renowned painters as Messrs. J. Lavery, Wilson Steer, Blanche, and others contribute. M. Blanche's interiors show the best of his genius, that mastery of accessory effects which sometimes comes to the rescue in the least satisfactory of his portraits. Mr. Wilson Steer's *Poole Harbour* must rank with his finest landscapes; the disturbed effect of the light as the heavy rain-clouds pass over the country is wonderfully interpreted. Mr. Orpen most distinguishes himself of the younger men in *A Colleen*, with its consummate draughtsmanship, especially to be noted in the girl's wrist and hand; the picture, too, has



SURIMONO
BY HOKUSAI

Studio-Talk

colour absent altogether in his other large work, *Digby Cave*, which almost decides us that Mr. Orpen is not a colourist. In extreme contrast to the cold blacks and silver greys of Mr. Orpen and Mr. Nicholson is Mr. W. Shackleton's display of colour. This artist seems very anxious to impress upon us his gift of colour, but subjects of such simple dignity as the return of labourers in their corduroys lose their significance and character altogether when the colour is excited and unduly sweet. Mr. W. W. Russell in his *Morning on the Beach* translates with charm a complicated scene. *The Cinder* of Mr. James Pryde has that artist's theatricality, but is one of the most impressive of his works. Mr. W. Rothenstein is represented by *The Abbey Church of St. Seine, Evening*. The children's figures in Mr. G. W. Lambert's *The Pond* are very beautiful, but their background does not define the nature of their environment. Mr. Alfred East, A.R.A., contributes his dignified *The Farm Bridge*. Mr. Joseph Oppenheimer is better, we think, in *Back from the Morning Ride*, with its fine sense of atmosphere, than in *The Verandah*, which seems undecided in character. In *The Rompers* of Mr. Henry Tonks there is realism of sunlight and movement, but when this realism reaches a certain point the harmony seems to fail. M. Henri Le Sidaner's *Le Lac, Automne* was one of his interesting works. Mr. Gerard Chowne's *Zinnias and Stocks* is a very beautiful picture, and a work of noble conception is Mr. Alexander Jamieson's *Fontainebleau*. Mr. W. Strang, A.R.A., has a characteristic canvas in the exhibition and Mr. Arnesby Brown some noticeable works. The wealth of interesting work by contemporaries makes further selection in a small space impossible. There are pieces of statuary of much interest—Mr. Gilbert Bayes' *Standing Mirror* and *The Scales of Time*, Mr. Tweed's *Duke of Cambridge* and *Jenny*, Mr. Alfred Drury's *Spring*, Miss Melicent Stone's lively statuette of Miss Lillah McCarthy as *Dona Anna*. The water-colours include characteristic work by Messrs. J. Pennell, D. S. MacColl, Roger Fry, A. Ludovici, Francis James, and many others.

The exhibition which Mr. H. C. Brewer lately held at the Fine Art Society's consisted very largely of cathedral scenes in water colours, a medium in which the artist has attained some considerable mastery. Ability to render effect and a learned precision in elaborating architectural detail are not often united in one painter, at any rate to the extent of producing work so eloquent of the impressive scenes he chooses as that of Mr. Brewer.

The winter exhibition of the Old Water Colour Society is as interesting as ever, and especially interesting this season because of the Sargents, which are not always to be seen. His work always stands exemplary of a certain method which does not seem to interest the majority of those who are exhibiting around him. Mr. Walter West's *Fine Feathers make Fine Birds*, for instance, will, perhaps, show the extremely opposite use of the medium. Here various expedients are resorted to to obtain a



"THE CROSSING, ST. PEDRA AVILA"

BY HENRY C. BREWER



"THE TRANSEPTS, TOLEDO CATHEDRAL"
BY HENRY C. BREWER

Studio-Talk



MISS CONSTANCE SMEDLEY

BY ETHEL KARUTH

realism, not of light, as with Sargent, but of superficial surface. Between these extremes we can class nearly all the rest of the work, excepting such by-paths as are trodden by Mr. Bayes or Mr. Walter Crane. Mr. Anning Bell is in a very interesting mood this time; we are not so much enamoured of his *Queen Hippolyta's Bath*, but in the *Mocking Girls* we have that unity of conception which is so often lacking in his work. Mr. H. S. Hopwood, whilst playing on a few notes all the time, as if they were the only ones he could command, whether in representing nuns in the cloister or horses in a pond, still proves himself almost a master in certain directions. Mr. Pater-son is also well represented this year, but with him, too, there is some sameness. Nor is Mr. Rackham able to get out of a groove, the tinted pen drawings which he sends this year having precisely the same character as those he did two or three years ago. Mr. Herbert Alexander's *A Shrine at Fiesole* is, on account of its colour and the dignity of the feeling in the whole thing, one of the best things to which the artist has yet attained. Mr. R. Thorne-Waite and Mr. R. W. Macbeth best support the older traditions, but Mr. Crockett, a young member who subscribes to the methods of the old schools, has made advances this year. One wall is devoted to the work of deceased members, and upon it the art of William Callow stands out with the greatest dignity. Mr. R. W. Allan's *Harvest Time in Scotland*, Miss A. M. Swan's *Kissing Bridge*, Sir E. A. Waterlow, the president's, *Evening*—

Sussex Down, Mr. Edwin Alexander's *Amherst Pheasant*, Mr. Robert Little's *Nocturne*, Mr. Henry Tuke's *A Fair Wind*, Miss M. Butler's *Sweet Williams*, Mr. T. R. Weguelin's *Winchelsea Mill*, and Mr. Alfred Parsons' *The Winding Avon*, are some of the most eminent of the contributions this year. Mr. D. Y. Cameron sends a work in which the brown and the blue, which he has lately been running to death, seem peculiarly unpleasant, and yet his picture has the dignity which seems to pertain to the least and slightest of his efforts.

In last year's Exhibition of the Society of Portrait Painters one of the most noteworthy miniatures was the one here reproduced of Miss Geneviève Ward as "Cleito" in "The Virgin Goddess." Its dignity and restraint in colour scheme, and its arrestive presentment of the sitter's personality, make it an unusually impressive miniature portrait. The artist, Miss Ethel Karuth, though still young enough to achieve much in the future, has already painted miniatures of well-known people with distinction. Studying first with the late Franz Kops in Dresden, she came to London and worked under Mr. Arthur Cope, A.R.A., and has evolved a characteristic method for herself. Her work is sympathetic, as may be seen by the two other portraits reproduced. That of Miss Constance Smedley, the gifted worker and enthusiast to whose initiative the Lyceum Club is mainly due, is especially happy in



MISS GENEVIÈVE WARD AS "CLEITO" IN "THE VIRGIN GODDESS"

BY ETHEL KARUTH

Studio-Talk



A PORTRAIT

BY ETHEL KARUTH

its expressiveness. She has also painted successfully Madame Sarah Bernhardt, Herr Ferencz Hegedüs, the Hungarian violinist, and others. Miss Karuth considers that the frame of a miniature has a good deal to do with its expressiveness, and therefore designs frames for her own portraits which carry out the ideas suggested by them.

That appreciation of the profile which marked many of Whistler's most important canvases can be noted again in the pencil sketch we reproduce. Whistler, who was essentially the master in rendering a certain refinement of type, has been happy in expressing it here in the very simplest terms.

The lithographs which we reproduce by Mr. E. Borough Johnson show us the work of this energetic

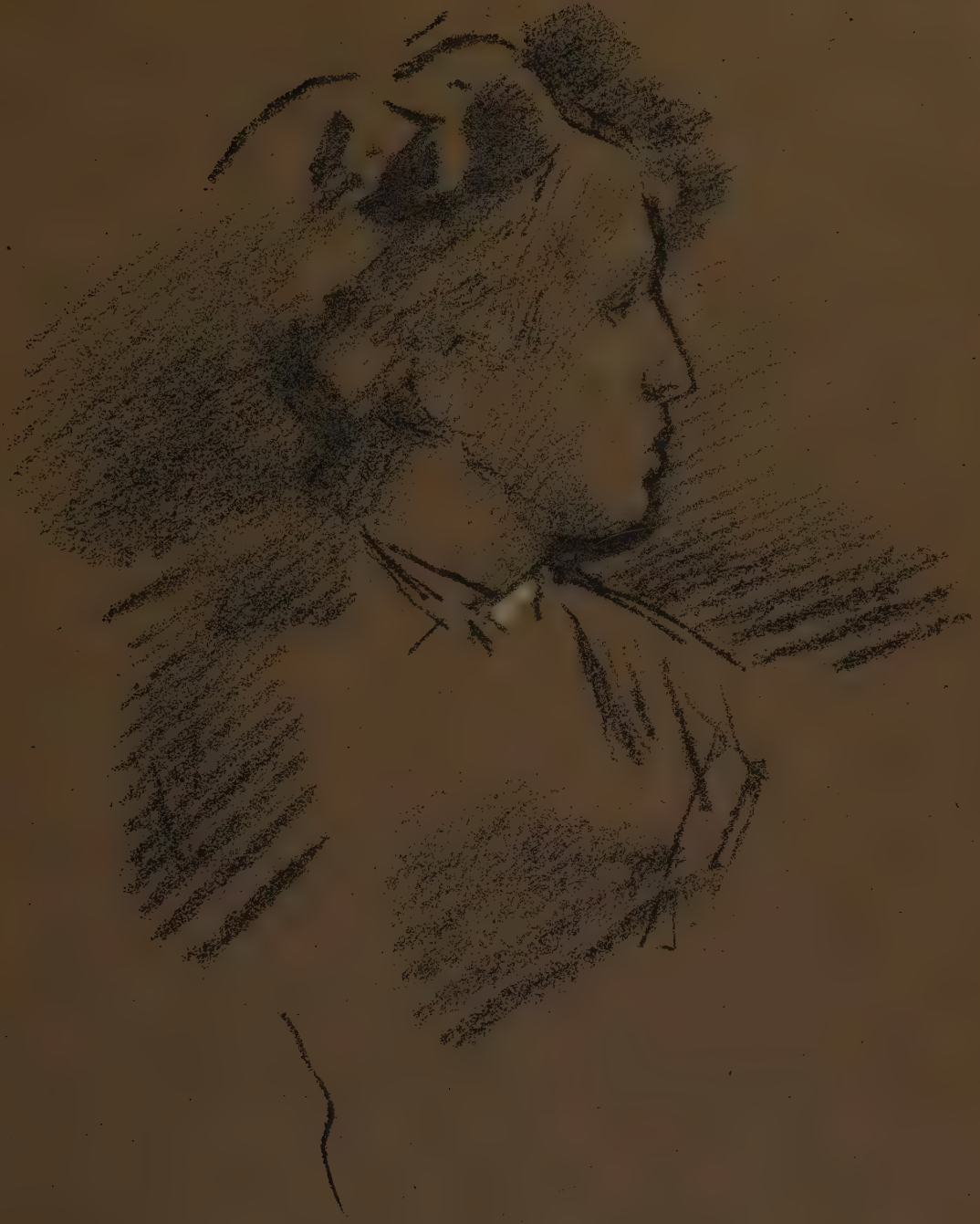
draughtsman in a fresh medium; one which lends itself peculiarly to an artist so accustomed to adapting his subjects to the characteristics of the pencil or the chalk line.

At the Portrait Painters' exhibition this year there are some very interesting interior paintings, nominally portraits, but also interior paintings because of the obvious pains lavished on the accessories, the figure itself receiving no more conscientious treatment. Mr. Russell's portrait, *Mrs. Richard Davis*, without an interior is, for him, a poor affair; the inspiration which bric-à-brac gives him seems to have lifted his art to its best in *Charles H. Moore, Esq.* Mr. Orpen's portraits all distinguish him; there is a tendency perhaps in some of them to a certain smallness of view, as of one accustomed to a small scale of painting. It is obvious that he is not so happy with a child's face in *Miss Sardinia St. George* as with the faces of men. In the portraiture of men his art does rise to a height which excuses any length of paragraph over the subject of his pictures in the present exhibitions. Academic, but with a fine expression of all that is feminine, is Mr. G. Spencer Watson's *Miss Molly Verrall*, and Miss Grace Joel's



"THE HOMEWARD JOURNEY" (LITHOGRAPH)

BY E. BOROUGH JOHNSON, R.I.



A PORTRAIT SKETCH. BY
J. McNEILL WHISTLER.

(FROM THE ORIGINAL IN THE
POSSESSION OF THOS. WAY, ESQ.)



THE "LACEMAKERS" (LITHOGRAPH)

BY E. BOROUGH JOHNSON, R.I.

Mlle. la Comtesse de M. is interestingly original, and not without evidence of a good sense of colour. Mr. Charles Shannon's *The Flower Bowl* has not that vitality which we look for, nor is atmosphere so completely suggested as usual in his work. Sir W. Q. Orchardson's *The Late Earl of Derby* shows in the head his triumphant brush; but the long body curiously stretched across an uninteresting canvas, despite the beauty of the red cloak, seems out of harmony with the head altogether. Mr. Lavery's *Mrs. Von Meister* is referred to elsewhere in this number (see pp. 171, 176). A good quiet official sort of portrait is Mr. Harris Brown's *Francis Nichols, Esq.*; and an interesting work of the same nature is Mr. James Clark's *Miss Iris Glyn*. Mr. Mouat Loudan's *Mrs. Stirling*, distinguished in colour, is in treatment an uncomfortable work to look at. M. Jacques Blanche's portrait of *Henry James* shows more deliberation and power than is general with this painter, whose art is so slight and gracious; but the colour arrangement with the peculiar green scheme and the head not atmospherically treated, scarcely make it an interesting example of his art. Mr. Ellis Roberts' picture of

Lady Beatrice Pole-Carew is notable for a very happy translation of the expressive eyes, though Mr. Roberts's method is not impressive. Mr. Walter Donne's *Portrait of a Lady* is with its exceptionally pleasant colour an attractive work. There is no distinction in Mr. Hugh G. Rivière's *Portrait of Lord Winterstoke*, the whole has a commonplace aspect sadly to be regretted since we note it is a presentation portrait. The Hon. John Collier and Mr. Nevin du Mont have two pictures not dissimilar in colour scheme, if in size, hanging together. Mr. Collier's work has soundness of draughtsmanship, Mr. Nevin du Mont's has not, but his little picture has vibration and interest of colour in a scheme where the work of Mr. Collier is unimpressive and dull. A deftly drawn face by A. Mancini is a notable feature of the south room, where there is also a portrait of Swinburne by Rossetti, lent by Mrs. Fairfax Murray. Here also Mr. Mouat Loudan's *Hermione*, Mr. Wm. Nicholson's portrait, and the *Rt. Hon. Justice Madden*, by A. Wolmark, are noticeable features.

The Royal Society of British Artists in its

Studio-Talk

Autumn exhibition does not fulfil all that its recent shows have promised, and that advance towards the forefront of art societies which seemed possible after Mr. East's election seems checked—we hope only temporarily. This season many members who contributed to the improvement of recent exhibitions have abstained from sending. One misses such virile work as Mr. J. D. Fergusson's from the walls; but Messrs. John Muirhead, F. F. Foottet, Murray Smith, Philip Laszlo, F. O. Salisbury, Graham Robertson, and Walter Fowler were among the members who supported Mr. East by giving of their best on this occasion.

At the Institute of Oil Painters there is a surprise in finding there the pictures of Mr. C. Ricketts (*Don Juan* and *The Statue*) and Mr. Charles Shannon (*The Sapphire Bay*). Theirs is not the character of subject and treatment associated with the Institute in the past (perhaps it will be some day), but it certainly adds to a comprehensive note which has not always characterised this gallery. Other works, too, help to make this Autumn exhibition more interesting than usual, such as Mr. Moffat Lindner's *The Setting Sun*, Mr. A. C. Gould's *In the Orchard*, Mr. James Henry's *Autumn Morning in Wensleydale*, Mr. A. G. Bell's *An Old Water Mill*, Mr. R. Little's *Massa-Carrara*, Mr. F. Cayley Robinson's *Reminiscence*, Mr. A. F. W. Hayward's *Christmas Roses*, Mr. Claude Hayes' *Hay-making near Arundel*, to name only a few.

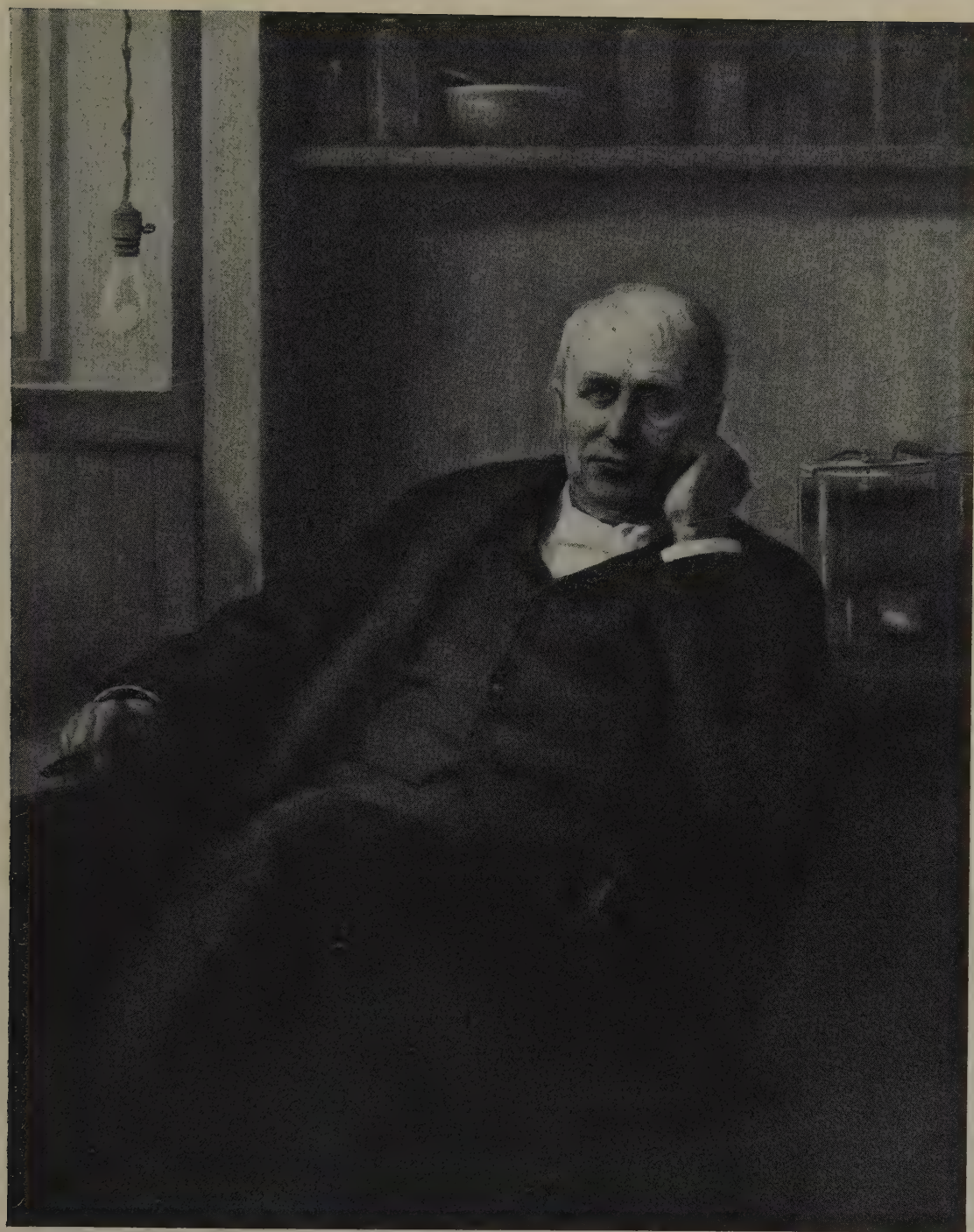


MARTIN HARVEY IN "THE ONLY WAY" (LITHOGRAPH)

BY E. BOROUGH JOHNSON, R.I.

At the Baillie Gallery last month Mr. Keith Henderson and Mr. Norman Wilkinson combined forces and produced something very novel and beautiful in the way of colour illustration for Chaucer's rendering of *The Romaunt of the Rose*. Here the best has been studied in pre-Raphaelitism in regard for intimate detail, and the curiously unreal colour at times apparent even with the pre-Raphaelite masters as well as their imitators is avoided. The artists have worked in so similar a style that in this place it would be difficult to analyse their qualities separately. Those qualities are such, however, that a more pleasant and fascinating exhibition of imaginative illustration has not been seen for many a day, and the work of both painters promises us something which will take a high place in the future.

At Mr. W. B. Paterson's galleries in Old Bond Street last month, Mr. Orlando Rouland, an American portrait-painter who recently completed his second season in London, exhibited a group of portraits painted during this sojourn. His sitters on this occasion included several celebrities, such as His Excellency the United States Ambassador (Mr.



PORTRAIT OF THOMAS ALVA
EDISON. BY ORLANDO ROULAND

Studio-Talk

Whitelaw Reid), Professor Henry Jackson, the great classicist of Cambridge, Dr. Louis Waldstein, the Rev. R. J. Campbell, and Mr. Alfred East, A.R.A., and their portraits, with the exception of Mr. East's, were on view, together with those of some ladies and one of Mr. Richard Mansfield, the actor. There is great variety in Mr. Rouland's work; he has no one formula for all, but adapts his technique to the subject. Thus in some his execution is extremely rapid, while in others there is studied elaboration, an instance of the latter being the portrait of Dr. Waldstein. But in none is there the least sign of slovenliness or faulty draughtsmanship. In America Mr. Rouland has painted the portrait of Mr. Roosevelt, the retiring President, in the execution of which he spent many days at the White House; and another notable portrait is that of the world-famed inventor, Thomas Alva Edison, which we reproduce. This is of particular interest, because we believe it is with one exception the only one that has been painted of Mr. Edison.

Our colour reproduction of Mr. Hornel's *Tea-Plucking in Ceylon* is from the picture recently exhibited at the Society of Twenty-five Painters' Exhibition, which we noticed last month. It represents an adaptation of his methods to scenes different in character from those to which he has accustomed us, and the decorative qualities of that method are here peculiarly effective.

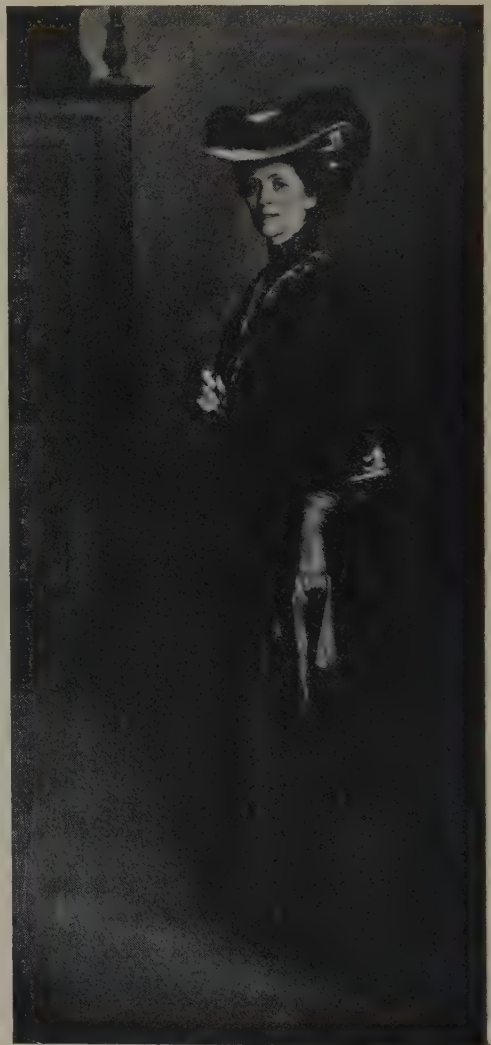
At Messrs. Dowdeswell's galleries Miss A. Bauerle exhibited her water-colours of babies, and these recent designs of hers are strengthened by some precise scholarly figure drawing and careful observation of nature in her backgrounds, qualities which should lift her already delightful work into a position of greater importance.

Messrs. Agnew's autumn exhibition of early English paintings contained as usual some works of great importance, notably Gainsborough's *Lady Howe*, Reynolds' *Duke of Rutland* and his *Mrs. Tollemache as Miranda*. There were other important works by Reynolds, who was to be seen to great advantage this year; and many admirable Romneys, notably his *Miss Kershaw*. Both Turner in *Hastings Beach* and Constable in small paintings were beautifully represented.

The Grafton Galleries contained last month many fine specimens of Fritz Thaulow's work in the exhibition organised by M. Georges Petit, of

Paris. There were also in the same exhibition the paintings of H. C. Delpy, a follower of the Barbizon traditions, and M. Chabanian, whose oils are more Dutch in character, and who exhibited some pastels of rich but perhaps sometimes insincere effect.

The International Copyright Conference concluded its labours in Berlin last month, and agreed to a Convention of 30 Articles which secures for artists in common with authors and composers a very important extension of the rights at present possessed by them. By the second Article of the Convention the artistic works which the contracting countries bind themselves to protect comprise "works of design, painting, architecture, sculpture,



PORTRAIT OF MRS. ROULAND

BY ORLANDO ROULAND



"TEA-PLUCKING IN CEYLON."
FROM THE OIL PAINTING
BY EDWARD A. HORNEL.

engraving and lithography, illustrations, geographical charts, plastic plans, sketches and works relative to geography, topography, architecture, or sciences;" and works of applied art are to be protected so far as permitted by the domestic legislation of the country. The protection afforded by the Convention is independent of any formalities enjoined by the laws of the individual States. On the question of the duration of copyright no definitive solution was reached by the Conference. The French delegates proposed to make it 50 years after death, a period advocated years ago by eminent authors in this country, though the Artistic Copyright Society has been content to ask for a period of 30 years after death in the case of an original work of art. In the end, however, the Conference adopted the 50 years, but the operation of the clause was made subject to existing laws in each country regulating the duration of copyright. The Convention remains to be ratified by the several countries before July, 1910.

Rather more than a year ago we referred in these columns to the grave hardship suffered by members of the United Arts Club, whose works to the number of about 200 were seized by the superior landlords of the club premises for arrears of rent due to them from their tenants, who after these arrears had accrued sub-let part of the premises to Mr. Challoner, acting for the club, this gentleman and others connected with the club being of course unaware of the liability of their landlord to the superior landlords. Litigation instituted by Mr. Challoner with a view to emancipating the members' property proved futile, but subsequently he redeemed all the exhibits and returned them to their owners free of expense. The case was the means of focussing public attention on the injustice of the existing law of distraint, with the result that a Bill has been introduced into the present session of Parliament to amend the law. This Bill passed through all stages in the Commons before the vacation, and at the time of our going to press had reached its final stages in the House of Lords.

The exhibition of Mohammedan Art at Whitechapel has been notable chiefly for its beautiful examples of Persian wall-tiles of the twelfth and thirteenth century, and Rhodian ware and the brasswork of the fourteenth century. The miniatures and illuminated books were also unique. Those western painters, such as Diaz, Arthur Melville, J. Lavery, who

have been affected greatly in some period of their art by the East, were shown to advantage.

Other exhibitions occurring during the last month were Mr. Chevallier Tayler's at the Walker Gallery of some sets of dramatic designs in oil for book illustration, and at the same gallery some water-colours of charm by Mrs. Lawrence Smith; the water-colours of Italian architecture by F. Lishman, A.R.I.B.A., at the Ryder Gallery; and *Sussex Gardens*, by Mr. J. Edward Goodall, at Messrs. James Connell and Sons'.

EDINBURGH.—To Miss Mary Cameron falls the distinction of being the first Scottish lady artist to hold a "one man" show. Forty-four of her pictures have recently been on exhibition in the French Gallery, Edinburgh, and when it is stated that the two large rooms which constitute the gallery were so fully occupied as to convey no feeling of emptiness it will be seen that much of the work was on a large and important scale.

Miss Cameron has, during recent years, spent the



"EL CABRITO" (THE KID)

BY MARY CAMERON

winter and spring months in the South of France and Spain, and the exhibition was largely the product of her work in these countries. The artist appears to have made a close and patient study of the characteristics of the Spaniard, more particularly in relation to his national sports. She has gone into the bull-ring, the cock-pit, the dancing saloon, and the market place, painted the matador in the thick of the fight, and given a behind-the-scenes peep at his vanity and *affaires de cœur*. In her treatment of these subjects she is frankly realistic. There is no timidity in the handling of details. Her overmastering idea is the presentation of truth—the actualities of life—and she has an Ibsen-like directness in the translation of her ideas. One cannot but recognise the masculinity of grasp with which she approaches her subject and the vigour of handling which it receives. Even in small work her style is bold and striking, her strong colour contrasts are well related, and were her draughtsmanship equal to her powers of observation, assimilation, and composition, she would reach a high standard.

A. E.

GLASGOW.—The Committee of the subscribers to the Lord Kelvin Memorial have commissioned Mr. A. M'F. Shannan, A.R.S.A., to execute a statue, to be erected on a prominent site in Glasgow. There is more in this than the mere statement seems to indicate. It is a recognition of local talent, too rare when important commissions are being distributed. Its effect as an encouragement to provincial art will be incalculable. There has been too great a disposition to exclaim "Can any good thing be found outside London?" In local art schools it is becoming a difficult matter to induce students to compete for and accept bursaries, since the holding of such entails continued temporary residence in provincial centres. But apart from all this, the Committee are peculiarly fortunate in the choice of a sculptor. The scientist and artist have had close intimacy in time past, and one of the finest busts the sculptor has produced was the result. Mr. Shannan's method is peculiarly suited for such a work as that entrusted to him. He begins to model a type, apart from



"VILLEFRANCHE" (WATER-COLOUR)

BY MARY CAMERON



"A VALLEY IN THE DOLOMITES"

(Salon d'Automne, Paris)

BY JEANÈS

an individual, and not till he has accomplished this does he concern himself with the superficial presentment.

The annual exhibition of the Glasgow Society of Lady Artists has just been held at the rooms in Blythswood Square, and amongst the hundred pictures shown there were some of more than usual interest. In any collection, the delicate, choicely coloured, and artistically mounted drawings by Katherine Cameron, R.S.W., would attract attention. The three by which the artist was here represented, *Gloria de Lorraine*, *The Sledge*, and *The Little Purple Flower*, were characteristic examples of Miss Cameron's art. Miss De C. Lewthwaite Dewar goes far afield in search of subject; her *Breton Girl* was a careful study of costume and local colour, with cleverly drawn figure. Emily M. Paterson, R.S.W., contributed one of her clever sketches of Dutch waterways, in which architecture and shipping are skilfully handled, and Helen Paxton Brown sent *Reflections*, a pastel drawing of a well-known sister artist glancing in a mirror, in which there was likeness and character in every line. Another pastel portrait of merit was that of *Miss Madge Beckett*, by L. Barman; pose, drapery, and colour were alike

masterly, and this new member will strengthen the society. Louise E. Perman's two studies of roses had all the charm that has endeared her work to the Parisians, where she has twice successfully held collective exhibitions of her flower pictures. Amongst the black-and-white exhibits, the etchings by Susan F. Crawford, A.R.E., and Adeline S. Illingworth, A.R.E., merited attention, while *The Devil's Beads*, by Norah Wilson Gray, was a naive study of children in a charming setting.

J. T.

PARIS.—In its sixth exhibition the Salon d'Automne remained true to its earliest ideal, and once again the jury showed themselves animated by the most liberal eclecticism, even, in my opinion, perhaps to a too great extent, for they would have been better advised had they excluded from the Grand Palais the large number of works which were either jokes on the part of their painters or else evidences of deplorable incapacity. By the side of these, however, one must admit that there was much that was very good in the exhibition.

As in previous years especial care was taken in the organisation of the retrospective sections, of

Studio-Talk

which there were no less than three; and this again was rather too much, especially as the collection of works by El Greco was commonplace and of doubtful authenticity. By the side of El Greco there were hung a number of engravings and water-colours by Bresdin—an artist of the romantic period, most unjustly forgotten. The great attraction, however, was the Monticelli exhibition. During the past year M. A. Saglio has been engaged in gathering together works by this artist, which were lent by the collectors in France and England, and I have no hesitation in asserting that Monticelli came out of this exhibition the peer of the greatest painters of his century. We were here able to follow his development step by step (and it was just in this that lay the great interest of such a complete collection), from his earliest copies after the Primitives to his most spirited sketches. Monticelli was equally great in imaginative power and in the splendour of his colouring. In many ways, however, he cannot be

said to be isolated. He is allied to Turner in his *Yellow Sails*, to Ricard in the *Portrait of a Lady*, which was shown in London at the last "Fair Women" exhibition, and also to Courbet, Decamps, and Diaz.

To return to the modern painters. I must make mention of two important decorative schemes, the *History of Psyche*, five large panels by M. Maurice Denis, of great purity of line yet somewhat cold in colouring, and the decorations for a mausoleum by M. René Piot, which are nobly conceived and beautifully harmonious. M. René Piot is one of the few isolated ones among our contemporaries who understand to perfection all the secrets of fresco, which he has studied during his long sojourns in Italy and in his patient copying of the Primitives.

In the hall of the Grand Palais were shown twenty pieces of sculpture by Bugatti, recently cast in bronze by Hébrard, who has here done some of



"CHÂTEAU GAILLARD" (ETCHING)

(*Salon d'Automne, Paris*)

BY ANTHONY F. BARKER



(Salon d'Automne, Paris)

"THE DOLOMITES." FROM A
WATER-COLOUR BY JEANÈS

Studio-Talk

his most successful work. M. Bugatti has just concluded a year's study at the Zoological Gardens in Antwerp, and of the pieces he had on view I was particularly pleased with his *Elephant*, reproduced on page 239, his *Giraffe*, and his *Yaks*.

In going through the picture galleries I was struck by the excellent works of Chigot (scenes in the parks), delicate impressions of autumn viewed by the painter's infinitely sensitive eye; a charming portrait by Belleruche, who is making for himself quite a reputation as a painter of women; a large portrait by Simon Bussy; some dazzling pastels of Chéret; landscapes by Chénard-Huché (of the two reproduced the first has been bought for the Luxembourg); Dagnac Rivière, Dezaunay, Diriks, Dufrénoy (Venetian scenes), Gropéano; a female portrait by Ch. Guérin, which was much admired; some vigorous sketches by Hochard, flower pieces by Lopisgich, excellent studies by Morérod, landscapes by Ranft, and water-colours by Drésa. All these formed a charming *ensemble* which made one forget the crowd of mediocre works thronging the walls.

I must not leave the subject of the Salon d'Automne without drawing attention to the admirable drawings by Milcendeau, who has for some years been an absentee from our exhibitions; a masterly etched portrait of the President of the Salon, M. Frantz Jourdain, by Besnard; also to some very powerful landscapes of the Dolomites by M. Jeanès, who has found his favourite sketching ground in this region of strange geological formations. Nor must I omit to mention a young artist of much promise among the foreigners, Mr. Anthony R. Barker, a pupil, I believe, of the gifted English painter-

etcher, Mr. Frank Brangwyn. Mr. Barker's contribution to the Salon was the etching reproduced on page 234, *Château Gaillard*, drawn with quite remarkable assurance and a great feeling for light and shade.

M. Bernheim, the younger, has re-opened his gallery on the Boulevard de la Madeleine with a collection of some choice work of the late lamented Toulouse-Lautrec, while M. Druet has inaugurated a new gallery in the Rue Royale with an exhibition of pastels by K. X. Roussel.

A new society has just been formed in Paris under the name of the Société de la Gravure Originale en Noir, of which the first exhibition



ETCHED PORTRAIT OF M. FRANTZ JOURDAIN
(*Salon d'Automne*)

BY BESNARD



"LA NEIGE À MONTMARTRE" (Salon d'Automne) BY CHÉNARD-HUCHÉ

opened recently in the Galerie Devambez. The aim of the Society is to bring before the public not only the works of French etchers and engravers, but also those of foreign artists. Among the former there are several young men, as for instance Marc Henry Meunier, whom it hopes to make appreciated at their true value.

The work of Frédéric Houbron, who died recently in Paris, at the age of fifty-seven, and in the height of his artistic activity, has been often illustrated and discussed in our pages. In the midst of the extensive, and often over-hasty, artistic output of our modern times, he was held in check by his intensive quality of scrupulous draughtsmanship. In him we lose one who was *par excellence* "the painter of Paris"; no one knew the great city, even to its most remote and undiscovered haunts, better than he, and so his work forms, as it were, a vast pictorial record of Paris at the beginning of the twentieth century. His pictures, so firmly drawn, so finished, and at the same time of such seductive colouring, have already become, many of them, precious docu-

ments of the history of Paris, since they perpetuate rapidly vanishing aspects of the city, its old quarters, ancient mansions, and, above all, the Exhibition of 1900, that strange city of a day, remembrance of which already fades from memory. It is for these reasons that certain of his works are preserved in the Musée Carnavalet.

Houbron was a constant exhibitor at the Société Nationale des Beaux-Arts, which three or four years ago devoted a special room to his water-colour drawings. Previously he was not much attracted to the

exhibitions. His time was passed in erecting his easel in some corner of the Paris that he never

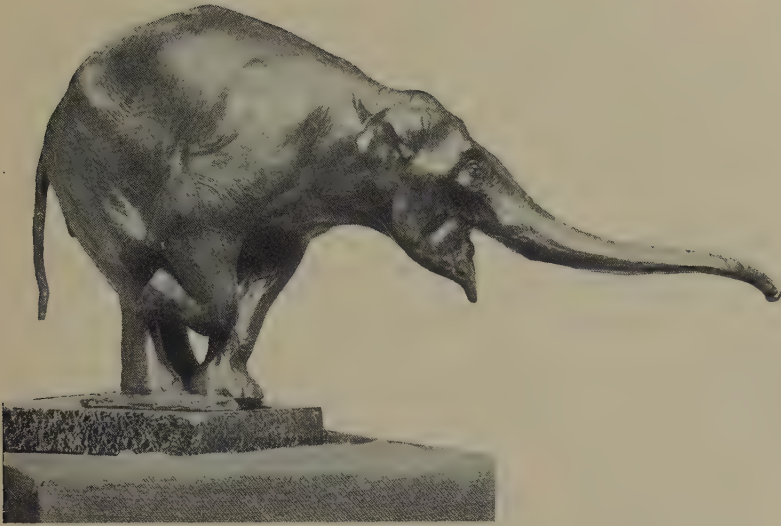


"CANAL EN HOLLANDE" (Salon d'Automne) BY CHÉNARD-HUCHÉ



"NOTRE DAME, PARIS." FROM A
DRAWING BY FRÉDÉRIC HOUBRON

Studio-Talk



ELEPHANT IN BRONZE

(*Salon d'Automne, Paris*)

BY R. BUGATTI

deserted and loved to study at all seasons. He did, however, pay two visits to London, whence he returned with some elaborate and finely-finished water-colours, which are among his best works. These were exhibited in June last. In private life Houbron was simple, unassuming and beloved by all his friends for his uprightness and kindness. He leaves in the minds of all with whom he came in contact the remembrance of a finished artist and an excellent man.

H. F.

BERLIN.—The great annual art exhibitions have closed their doors, but the Secession Galleries are again entirely occupied by a Belgian exhibition. Berlin has not seen so important a national collection since the appearance of the English old masters at the Academy last year. Belgian art is presented somewhat retrospectively, the middle of last century being the starting point. Thus we can study the pioneers of modernism side by side with the real modernists. We can trace the influx of Parisian methods. Modern Dutch art seems more home-grown; the Belgians are like brothers of the French, but they are strong and inde-

pendent brothers. German art can certainly derive nothing but profit from a serious study of such ripe fruits. Even where Belgian artists secede, they seem to respect tradition, and almost every picture or piece of sculpture has claims to high art. In beauty of colour, in decision of handling, in variety of individuality and method, these Belgians are admirable. Whether they work in old master or impressionist style reliability is their dominant quality. Monumental works have been sent by Montald,

Frédéric, Delville and Ciamberlani, by Meunier, Lambeaux and Van der Stappen. Subtlety is represented by the two Stevens and Brackeleer, satanism by Rops, symbolism by Khnopff, socialism by Laermans, pleinairism by Claus, Wytzman and Morren. We walk through domains where we must remember Vermeer and Maes, and through others where Manet and Sisley seem present. The two pictures reproduced with these notes—*Salomé*, by Walter Vaes, and *Soap-Bubbles*, by Emil Vloors—formed part of this exhibition.

At Schulte's, an attractive display of Spitzweg's



ILLUSTRATION TO STERNE'S "SENTIMENTAL JOURNEY"
(*Salon d'Automne, Paris*)

BY DRÉSA

Studio-Talk

works provided pleasures for the lovers of quiet nooks, of odd, small-town affairs and unexciting romanticism. Spitzweg, the genial satirist, the recluse Düsseldorf bachelor, the Decamps in colours, has for many years been a favourite of our museums. It is astonishing what a multitude of his small frames have again made their appearance, but their goodness seemed rather to perish in its own plethora. In the same salon we were also treated to the pure and strong art of the Swiss Burnand, the convincing interpreter of nature.

Fritz Gurlitt opened his season with the soft deep music of a true born German master, Wilhelm Steinhausen, from Frankfurt. The touch of his talent is always sympathetic. He is not true German in the sense of Dürer, but rather in that of the old Cologne masters and of Altdorfer. His domain is peaceful nature, the twilights and dawns, in swelling meadows and woodlands, the rainbows, not the storms. He loves to portray unsophisticated souls, and renders them with thin, caressing touches. His ideal is Christ, and all his visions are full of this type of reconciliation; he can con-

jure up John, but not Judas. It does good in these times of confusion to catch glimpses of the dove with the olive branch.

Keller and Reiner fulfilled the praiseworthy task of settling Berlin opinion on the talent of Peter Janssen, the late President of the Düsseldorf Academy. His great decorative works could not be transported to Berlin, and so a few pictures and numerous studies and sketches had to suffice. The impression was rather one of disappointment. We could recognise a clear eye and a firm hand, the qualities of a grouper and painter of costumes, realistic strength and idealistic aspirations. But we could not discover an art that soars beyond Hübner and Bendemann. A comprehensive collection of Professor Otto Lessing, our prominent sculptor, gave the impression of a master who reveres noblest models, but who is also an untiring student of nature. His decided architectural faculty serves him well for the firm constructions of fountains and monuments, which he adorns—sometimes not quite in due proportion—with the graces of his decorative figures. He is an excellent



"SALOMÉ"

BY WALTER VAES



"SOAP-BUBBLES"
BY EMIL VLOORS

Studio-Talk



BRONZE FIGURE

BY J. VIERTHALER

portrayer of the human body and the human face, and has an eye for beauty as well as character.

In Caspers' select salon, where good English art generally finds particular hospitality, Pissarro's pleinairism was to be studied in all the phases of its development. Although this artist takes a place in modern French art somewhere between Corot and Monet, his *œuvre* shows him touched by many influences. It does not always convince of indisputable merits. True pleasure was here to be derived from a number of drawings by Menzel, Gogh, Slevogt, Corinth, Storm van Gravesende, Orlik, and Liebermann.

Next door, at the galleries of Messrs. Amsler and Ruthardt, the black-and-white work of one of our best etchers, Otto Fischer, was to be seen. He proceeds with greatest simplicity of method, and though he has learned much from English

masters, he has attained quite an individual expression. In the same galleries a collection of water-colours and coloured engravings of Thomas Rowlandson was much appreciated among collectors, and was particularly welcome as a mirror of the culture of Georgian days. J. J.

MUNICH.—Sculpture of small dimensions has received a considerable impetus from the new methods of arranging exhibitions in vogue during the last ten years or so. In the large statuary saloons of art exhibitions small bronze figures are apt to be overlooked in the midst of the large-sized works which chiefly attract the attention of visitors. But all that has been changed since the applied arts began to acquire greater prestige, and its productions have come to be exhibited in their proper setting as parts of fully equipped interiors. This transformation has been to the advantage of the



BRONZE FIGURE

BY J. VIERTHALER

Studio-Talk

bronze statuette, which, in this way, came to be seen in its proper *milieu*, and, thanks to the ever-



BRONZE PLAQUE
BY J. VIERTHALER

increasing facilities afforded by exhibitions, has succeeded in winning the favour of the collector again.

Here in Munich quite a number of young artists have devoted themselves to "Kleinplastik," one of the most successful of them being Johann Vierthaler, whose bronzes have to day acquired an assured popularity and are to be found in all the art-salons and exhibition galleries of the applied art workshops, or "Werkstätten." They were also selected for embellishing the interiors exhibited at the Munich Exhibition this year, his most import-



PORCELAIN FIGURE

BY HUGO F. KIRSCH

ant work, a figure of a dancing girl with a tambourine, being one which served this purpose. The great share of success which has fallen to Vierthaler is by no means the outcome of happy chance; it is the well-earned reward of labour, ever striving to attain perfection. His favourite *motif* is the unclothed human body—and especially the comely



PORCELAIN FIGURE

BY HUGO F. KIRSCH

female form—and one is always impressed with the extraordinary vitality of his figures, which in pose and expression are at all times free from any trace of artificiality.

L. D.

VIENNA.—The making of porcelain is too difficult and elusive to attract many artists, for to obtain the best results every process necessary to bring the work to perfection must be thoroughly understood, and this demands not only a good artist but a good craftsman. Hugo F. Kirsch can lay claim to be both; he not only moulds but controls every manipulation from start to finish. He studied at the Fachschule in Teplitz, at the Kunstgewerbeschule in Munich, and in



PORCELAIN FIGURE

BY HUGO F. KIRSCH

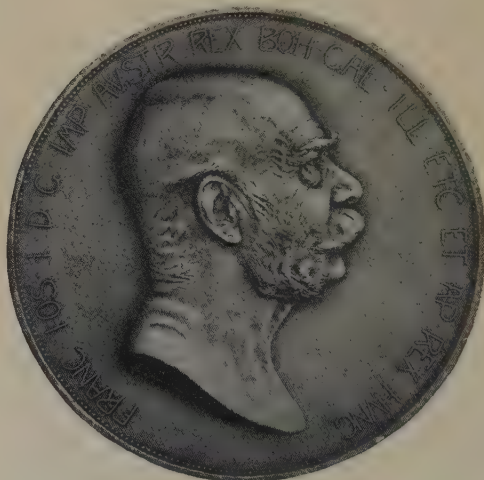
Vienna; then, after practising at the Royal Porcelain Works at Nymphenburg, in Bavaria, and passing through various other experiences, he started his own kiln in Vienna, where he is now exclusively concerned with the manufacture of his own models. These he chooses from the rich treasure of types, human and animal, offered to him in the streets or markets of Vienna. With Herr Kirsch, however, the "baking" is as important as the making of the "dishes;" he allows none to help him, and not a little of the artistic quality of his creations is due to this fact and to his even blending of his own colours. The fine tones in grey, blues, and greens are only achieved by very careful personal attention to every detail. He fires his work at the highest possible temperature (1,400°), and in his glazing follows the Copenhagen method, which he considers the best possible, that is, of having an under-glaze at about 800°. The soft blending of the colours, the beautiful, smooth polish, and the artistic form and finish, give distinction to his porcelain.

The medal of the Emperor Francis Joseph here reproduced is a recent work of Prof. R. Marschall, who has achieved a well merited fame in plastic art.

A. S. L.

ART SCHOOL NOTES.

LONDON.—Nearly three hundred sketches and studies by London art students were included in the November exhibition at South Kensington of the works submitted for the Gilbert-Garret competition. This competition, long known as the "Gilbert," originated in the sketching club founded in 1870 by Mr. Seymour Lucas, R.A., Mr. A. W. Mason, now headmaster of the Birkbeck School of Art, and other enterprising students of the St. Martin's School, then under the direction of Mr. John Parker, R.W.S. The success of the club, of which Sir John Gilbert, that most facile of sketchers, was president, led to the foundation of similar institutions at other London art schools, and later to competitions between the clubs. For years these were confined to the St. Martin's, South Kensington, West London (a



MEDAL

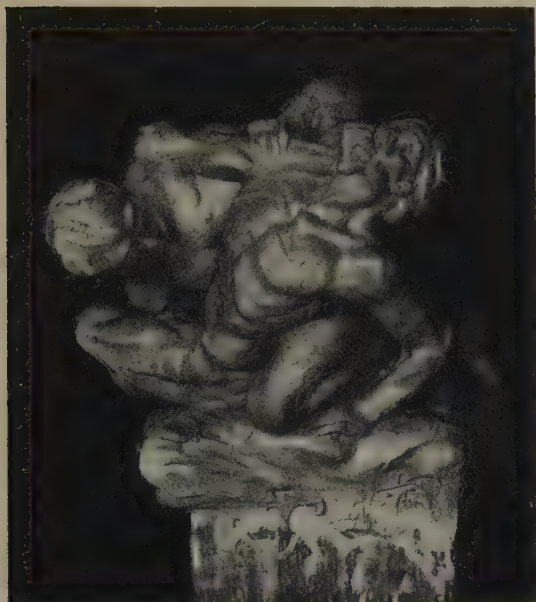
BY PROF. R. MARSHALL

school that has long been extinct), and Lambeth, but early in the eighties the Royal Academy and the Slade Schools joined in, and the annual competitions have since attracted gradually an ever-widening circle. Practically all the students' sketching clubs in the metropolis are now or have been concerned in these annual contests, and most contemporary artists of distinction have since 1870 been included among the judges. Unfortunately no record has been preserved of the prizewinners, but among them have been numbered Mr. Seymour Lucas, R.A., Miss Montalba, Mr. H. G. Glindoni, Mr. Walter Paget, Mr. Byam Shaw, Mr. Charles Shannon, Mr. Charles Ricketts, Mr. Harold Speed, and Mr. Frank Stuart Murray, the able decorative artist whose interviews with emperors and kings

Art School Notes

were amusingly recorded not long ago in a popular magazine. It is a curious thing that Mr. Ricketts and Mr. Shannon, companions always in the arts, should have won their Gilbert prizes (for Lambeth) together, in the competition of 1885.

In this year's competition the award of honour given to the club that shows the best collection of



GILBERT-GARRET COMPETITION, 1908: 1ST PRIZE FOR SCULPTURE
BY H. OAKLEY (KENNINGTON)

sketches was allotted to the Royal College of Art by the judges, Mr. Frank Brangwyn, A.R.A., Mr. Arnesby Brown, A.R.A., and Mr. Alfred Drury, A.R.A. Among the College of Art sketches, landscapes predominated, and one of them gained the first landscape prize. This was taken by Mr. H. A. Budd with a vigorous study in oil of a summer sea breaking over half-submerged rocks, the only objection to which was that it did not exactly illustrate the subject set for landscape—"Desolation." Far better from this point of view was the oil sketch of night falling over lonely hilly country, with which Mr. A. Kidd won for the College one of the three third landscape prizes. Mr. G. H. Day gained the second prize for figure composition ("A Subject from Kipling") with a bold design illustrating one of the "Just-So Stories," and Mr. C. Allan Wallis the second animal prize ("At the Water's Edge") with a creditable painting of the unloading of barges by horses and carts. Several other works in the College of Art collection were highly commended by the judges.

The Royal Academy Club was awarded one of the three prizes for sculpture, for a model by Mr. Alfred Buxton, but the works in line and colour from Burlington House were few in number, and only one was of real excellence. This was Miss M. E. Green's drawing in red and black chalk, on grey paper, of men watering horses: a capital sketch, full of light and atmosphere, that was awarded the first prize in the animal section. Miss Green, before she went to the Academy, was the pupil of Mr. Calderon at the School of Animal Painting, where she won a scholarship in 1903. One of the second prizes in the animal section was taken by a student of the Calderon School, Miss K. A. Smith, with a dashing little painting in oil, of a dog drinking at a rocky pool. Of the



GILBERT-GARRET COMPETITION, 1908: 2ND PRIZE FOR SCULPTURE
BY GEO. HARLAND (ST. MARTIN'S)

other good studies of animals sent by the Calderon School the best was certainly the painting of farm horses drinking at a pond on a grey morning, by Miss M. Congdon White, to which the third prize was given.

To the Regent Street Polytechnic fell the first



GILBERT-GARRET COMPETITION, 1908: 1ST PRIZE, ANIMAL STUDY
BY MISS M. E. GREEN (ROYAL ACADEMY SCHOOLS)

prize for figure composition, which was taken easily by Mr. A. Watts with a dignified study of uncommon excellence, in black-and-white, illustrating Kipling's poem, "The Brushwood Boy." Another Polytechnic student, Mr. J. C. Moody, won the second landscape prize with a painting, pleasant in tone, of ruined buildings on a marsh, which admirably illustrated the subject, "Desolation." Miss Busse, of the same school, took the third prize for design ("Poster for a Franco British Exhibition"), with a gay and spirited drawing of English and French knights with outspread banners. In the contributions of the Clapham School, which made its first appearance in the Gilbert-Garret competition, there were evidences of sincere effort that should lead to better things next year, but neither Clapham nor the Crystal Palace, a newcomer last year, carried off any prizes. The Gilbert-Garret club had no better fortune, perhaps because, owing to various reasons, some of its strongest members were unable to contri-

bute, but two of its exhibits were highly commended by the judges—a breezy landscape sketch in oil and a water-colour study of a sunny Eastern street.

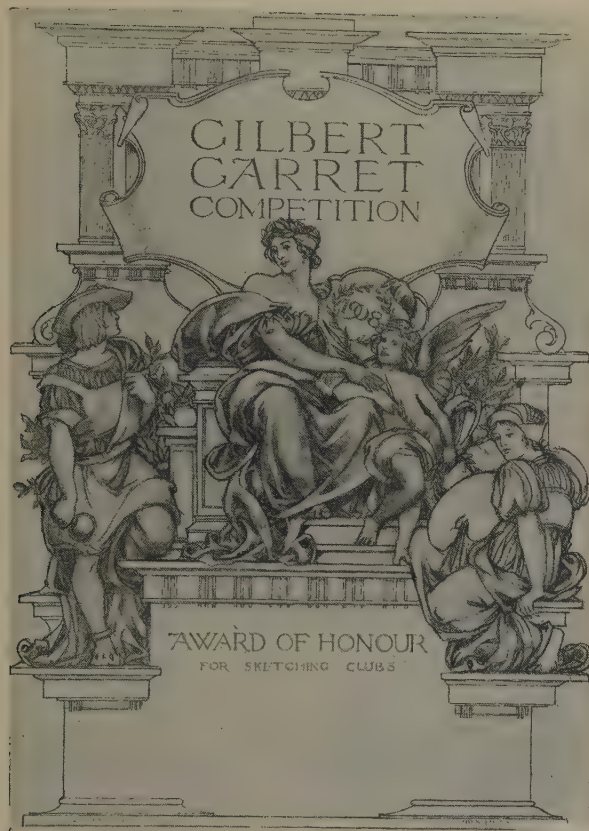
One of the second prizes in sculpture (subject, "A Combat") was gained by Mr. George Harland, of the St. Martin's School, with a careful and workmanlike piece of modelling, and Mr. J. Jones, of the Birkbeck School, carried off one of the three third prizes for landscape, with a charcoal study of a country road on a rainy night. The Birkbeck School also gained an

honourable mention for a figure sketch. In the group of works shown by the City and Guilds Institute (Kennington) were several good landscapes, and a poster design that the judges marked "highly commended." But it was in the sculpture section that the Kennington School made its mark, securing as it did three out of five prizes; the first, one of the second, and one of the third.



GILBERT-GARRET COMPETITION, 1908: 1ST PRIZE, LANDSCAPE
BY H. A. BUDD (ROYAL COLLEGE OF ART)

Art School Notes



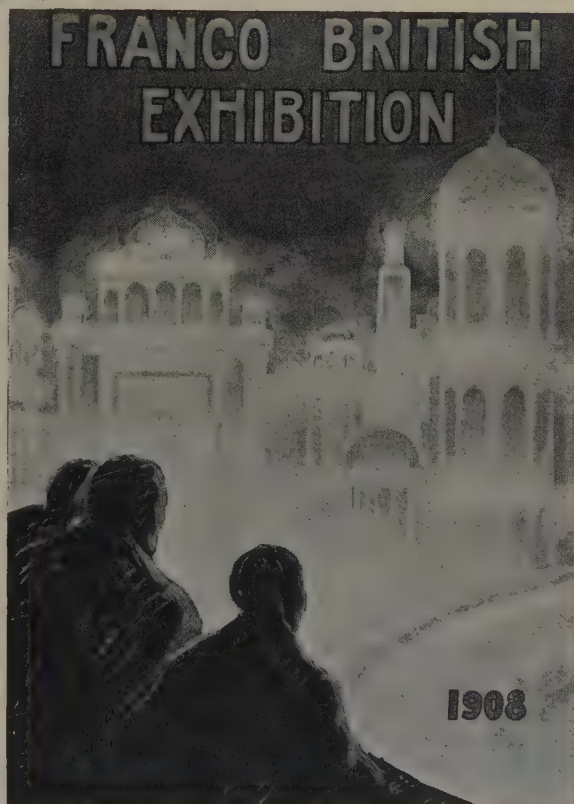
GILBERT-GARRET COMPETITION, 1908
PRIZE DESIGN BY JOHN MILLS
(L.C.C. SCHOOL, BOLT COURT)

The model by Mr. H. Oakley of two figures struggling on the ground, that gained the first prize, was a sketch in a literal sense, but full of life and action. The second and third prizes for Kennington were won by Mr. Cameron and Mr. W. R. Dick.

A large and representative collection of sketches was shown by the Heatherley School, which has for many years taken a prominent part in these competitions. Mr. S. W. Stanley took the first prize for the poster design with an effective drawing of a group of figures at night looking down on the brightly lighted "White City," and Mr. J. B. Baldwin the second, with a design that was capital in its arrangement and colour, but not sufficiently indicative of the subject. The Heatherley School gained, too, the third figure prize for a clever pen-and-ink drawing by Miss E. M. Tattersall of a terror-stricken rustic, creeping home along a lane by moonlight, with elves and fairies playing in the trees and hedges. The Grosvenor and

Lambeth clubs were also strongly represented in the competition, but in the matter of awards both were unfortunate. Two of the Lambeth exhibits were very highly commended, a capital poster design with classical figures in tones of grey, blue and white, and a figure drawing of men singing in the street. A third prize for landscape was gained for the Grosvenor by Miss Dorothy Weston, and several other drawings and paintings by members of the same club were commended by the judges. Mr. Mills, of the London County Council School in Bolt Court, won the special prize that is offered annually for the best design for the Award of Honour certificate, given to the strongest club in the competition.

In the unavoidable absence of Mr. Walter Crane the prizes were distributed by Mr. E. Cooke on the evening of the second day of the exhibition. Mr. Cooke, who was supported by the competition secretary, Mr. F. Grey and by Mr. G. M.



GILBERT-GARRET COMPETITION, 1908: 1ST PRIZE
DESIGN FOR POSTER BY S. W. STANLEY (HEATHERLEY'S SCHOOL)

Art School Notes

Dodshon and Mr. W. L. Tebby, past-president and vice-president respectively of the Gilbert-Garret Club, referred to the favourable opinion on the competition works expressed by the judges, at whose wish extra prizes had been added to the original list.

The exhibition of the Gilbert-Garret competition works was preceded in the same building at South Kensington by one composed of the vacation studies of the pupils of the Royal College of Art. This exhibition contained nearly four hundred works of various kinds executed by the competitors for the thirty-three vacation prizes offered principally by the teaching staff of the Royal College of Art. Some particulars of these prizes were given in *THE STUDIO* of August, and it will be unnecessary therefore to refer again to the names of the donors. Taking the work as a whole, the standard was high, especially in landscape and in modelling. But it was weakest where most strength was to be expected, in figure composition. The chief prize for figure composition was gained by Mr. R. W. Stewart for a study in oil of a garden party, the best quality of which was its feeling of diffused light. Mr. Stewart also won the first prize for the best set of sketches in colour, and the first prize for the best oil landscape. Another winner of three prizes was Mr. Peter Brown, who carried off the awards for the best set of figures in action, for the best study of architecture in combination with landscape (the Bayswater end of the Serpentine), and for the best landscape suggested by a passage from Tennyson or Milton. The sculptor students who won first prizes were Miss J. Lawson, Mr. H. Parr, and Mr. Ledward. Miss Lawson's first prize was supplemented by a special additional prize given by the sculptor judge. Mr. J. R. G. Exley and Mr. A. Bentley won the prizes for etching, Mr. J. Smiley that for design for any decorative purpose (in this case for tapestry), and Miss K. Pavey the prize for the best infant's frock designed and embroidered by the worker. Other students who won prizes or showed work of exceptional merit were Mr. H. A. Budd, Mr. L. Preston, Mr. P. H. Jowett, Mr. G. Atkinson, Mr. J. Jennis, Mr. H. Boardman Wright, Mr. Raymond Jones, Mr. W. O. Miller, Mr. R. Gill, Mr. H. G. Day, Mr. O. Senior, Mr. H. Morley, Mr. T. Maidment, Mr. W. O. Bridges, Mr. C. P. Walgate, Mr. A. W. Bellis, Miss G. Atkinson, Mr. W. Macmillan, Mr. C. Wyse, and Mr. W. Washington. The prizes were awarded by Mr. George Henry, A.R.A., Mr. R. Anning Bell, R.W.S., Mr. H. Hughes Stanton, and Mr. David McGill.

At Bedford College for Women, Mr. George Thomson, the Director of the Art School, gave a series of addresses last month on "The Conditions of Permanence in the Colours of Modern Pictures." Mr. George Clausen, R.A., presided at the opening lecture, and among those who listened to Mr. Thomson's remarks on colours and mediums was Professor Church, F.R.S., of the Royal Academy, who is possibly the first living authority on the subject. Mr. Thomson, whose address was illustrated by experiments, criticised severely the neglect by modern painters of this side of the artist's education, and declared that in all his experience he had never met a student in an art school who had been taught to varnish a picture. In a discussion that followed the lecture, Mr. Clausen defended linseed oil as a medium, and said that he had used nothing else in the painting of his picture *The Girl at the Gate*, in the Tate Gallery. Mr. Clausen thinks that the questions of technical methods and materials are perhaps the most important that artists can discuss. He is of opinion that it would be a good thing for the art student to give up drawing and painting for one or two days a week and to devote the time instead to the serious study of these technical matters.

In November the members of the Sir John Cass Arts and Crafts Society held an interesting little exhibition at Walker's Gallery in New Bond Street. Mr. Harold Stabler, who is at the head of the arts and crafts classes at the Sir John Cass Institute, was represented, among other things, by some ecclesiastical work in brass, severe in design and dignified in treatment, and by an elegant sporting cup in silver, enamel, and ivory, executed in conjunction with Miss May Hart Partridge. Cases of jewellery were contributed by Miss Violet Ramsay, Miss Gabrielle Mileham, Miss Ethel P. Agnew, C. M. Kirkman, Miss Dora Brooke-Clarke, I. Hope, S. M. Martineau, Mrs. Keane, J. Lindsay-Black, B. L. Goff, and Miss Rosabella Drummond. Mr. F. Signorelli showed an attractive silver mirror and several pieces of jewellery, Mr. R. F. Wells and Mrs. Stabler small bronzes, and Mr. George E. von Kruger a number of clever designs and drawings in line and colour. W. T. W.

EDINBURGH —In the Royal Scottish Academy Galleries, Edinburgh, there was recently held an exhibition of work by the students of the applied art section of the school of design, now merged in the College of Art. The students went through a

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five years' course, in the last year of which they were instructed in the designing of large and important buildings, choosing their own subject and developing it after their own ideas. The work shown embraced the whole of the course, and some of that by fifth-year students was not only remarkable for its knowledge of the principles of architectural design as applied to work on a monumental scale, but for many original features in its treatment and for the skill and care which characterised the draughtsmanship.

A particularly fine design for the treatment of a chancel interior of a college chapel in the sixteenth century style was shown by Mr. Adam D. Thomson, who is employed as a furniture draughtsman, while Mr. John B. Lawson, an architectural draughtsman, in addition to showing an ornate chapel interior, was represented by an imposing design for an open-air swimming bath, Roman in style and monumental in scale. A selection of work by students who had had travelling bursaries, mostly representing well-known examples of English architecture, was also an interesting feature. The class taught by Mr. J. Campbell Mitchell, A.R.S.A., showed some good studies of colour work. As explained in last month's *STUDIO*, the architectural section of the Edinburgh College is now under the direction of Mr. John Watson, A.R.I.B.A., while in addition to the two former teachers—Messrs. Alfred Greig and John Wilson—Messrs. David Ramsay and William Davidson have been appointed, and Mr. Ramsay Traquair as a lecturer. A. E.

REVIEWS AND NOTICES.

The Life of James McNeill Whistler. By E. R. and J. PENNELL. Two vols., illustrated. (London: William Heinemann.) 36s. net.—“The greatest artist of his generation, the most wonderful man we have ever known, and the most delightful friend we have ever made.” With this cordial appreciation, Mr. and Mrs. Joseph Pennell introduce this enthralling biography. By the time they have reached the end of their difficult labour of love and loyalty, their estimate has expanded with their enthusiasm until, when they leave Whistler resting at last in his simple flowered grave in Chiswick churchyard, next to his beloved wife's, he is “the greatest artist and the most striking personality of the nineteenth century.” It could hardly be otherwise; for in no less appreciative a spirit could they, or anyone, have accepted the privilege of writing the “authorised” life of

Whistler, to be published by his devoted friend, Mr. William Heinemann. Even as Keats foretold, without arrogance, that he would be among the English poets after his death, so Whistler, the Keats of painting, sure that he was carrying on the true traditions of Beauty's expression in art, knew always that his place was inevitably and finally among the masters. And to no one who was not prepared to proclaim this with all the faith that was in him would Whistler have given his biographical authority, with such intimacy of friendship and self-revealing confidence as have helped to make of this book so vivid and authentic a record. There may be those, of course, who will not always accept without question the Whistlerian point of view, and may possibly challenge such a wide stretch of absolute supremacy as the devoted biographers claim for the master; but there can be no question that these absorbing volumes are alive with his personality and inspiration. They show us the child Whistler, in his American birthplace, drawing firmly at four years old; the bright, lovable, artistic schoolboy in Russia, delicate, but full of courage, gaiety and simple charm, adored by the mother he loved so devotedly and so beautifully immortalised; the lively, popular, West Point cadet, at issue with chemical study, transformed to the casual American Coast Survey draughtsman, making his earliest etchings. Then the high-spirited, always remarkable art student in Paris, hero of droll adventures, ever joking, but ever observant, learning, finding the popular things to be wrong, and patiently working to discover his own simple way to artistic truth. Later, the days of battle. The full-fledged artist now, beginning to flutter the artistic doves of London and Paris, fighting against the stale old popular conventions, always, in the face of ridicule and misrepresentation, the true, serious, joyously defiant artist, never rebuffed, though constantly obstructed, but subtly conquering with the now familiar masterpieces on canvas, on paper, on copper and on stone. The record of the battle which had to be so continuously fought and won, now seems amazing, as amazing as the battles which had to be fought over Wagner and Ibsen, and other great and original masters who have appeared when their arts have needed them. But now that Whistler's rightful position in the art world is recognised as assured, it is well to be reminded, as these volumes graphically remind us, of the brave man fighting through long years for the sake of beauty and the art he loved. One remembers gladly his joyful war-whoops over the constant

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triumphs of his wit, and the occasional but progressive triumph of his art, with its new pictorial ways that contravened all the familiar conventions, and gave in their place the painter's poetry, rich with surprises of mysterious beauty. One cannot help wishing, however, that Mr. and Mrs. Pennell, while recording the doughty combats and splendid artistic victories, had allowed us—and surely themselves—the pleasure of forgetting one or two trivial quarrels, and, above all, the easy breaking of long friendships on the least provocation or misunderstanding. The capacity for this was the inexplicable kink in a nature rich in chivalrous affection, liberal with gracious courtesy, and charming with its appreciation of simple beauty and the joy of life. But Whistler was ever first and foremost the artist, and for him the dignity and the interests of art, as he conceived them, were sacro-sanct; everything must give way to them. There are, nevertheless, many pages in this book that reveal Whistler as man in a much finer and more tenderly sympathetic light than any in which he can have appeared to those who, never having enjoyed the privilege of his companionship, can only quote "The gentle art of making enemies." Those, too, who know him only in his paintings, etchings and lithographs, will learn, through the intimacy of Mr. and Mrs. Pennell's pages, better to understand the deep-souled religion of beauty that inspired all his work. The numerous illustrations, reproducing practically all his important pictures, are beyond praise. Whistler himself would have delighted in this book, and proclaimed it "all beautiful, distinguished, and charming, as it should be." We can hear his joyous vibrant laugh of final triumph.

The Glasgow School of Painters. By Professor G. BALDWIN BROWN. (Glasgow: R. Maclehose & Co., Ltd.) £5 5s. net; ed. de luxe, £10 10s. net.—The issue of a work of this description is of more than ordinary consequence, considering the position of "The School" and the standing of the writer. Whether the movement, but a quarter of a century old, and all the leaders, with one notable exception, still active forces, is altogether ripe for the historian is another question. The author at the outset seems to anticipate this query in the claim that while between the earliest and latest achievements of "The School" there is but a short lapse of time, its real work was accomplished a decade ago, and the activity that gave the movement existence is now merged in the "progress of Scottish art as a whole." The author is interesting as he traces the conditions that led to the Scottish revolt against commonplace orthodoxy in art in

the early eighties, and describes the rapid and deep impression made by the new group of painters, untrammelled by academic restraint, united by common aim, prompted by strong, sincere individuality. He is careful to emphasise the fact that the new brotherhood preserved their liberty and independence, for while an effort was made in the direction of incorporation, it got no further than a register of membership and a draft constitution; the real association being community of idea, strengthened by "plenary meetings" at Glasgow studios, and foregatherings in country places, with nature the predominant influence. The outside influences affecting the "New School" are clearly shown, and the first impression created by it, at the Grosvenor Gallery Exhibition in the year 1890, described. Amongst the fifty-eight or more excellent reproductions by photogravure process that make the book a rare epitome of the work of the school, it is to be regretted that a place was not found for *Audrey and Her Goats*, for undoubtedly Melville considered this remarkable picture, singled out by Professor Baldwin Brown as "conspicuous in the epoch-making 'Grosvenor Gallery' Exhibition, as the first important example of the Glasgow impressionist method painted. The Professor considers that the school has manner rather than method, and he endorses a statement of its aims contained in an article in the short-lived "Scottish Art Review"—a literary product of the new movement—as the attainment of "perfect tonality, the intelligent sacrifice of small things in nature, if the great truths of structure, atmosphere and dignity of presentation be obtained." Accompanying the historical review there is a critical analysis of the work of the school, all of which with the masterly reproductions forms a record of perhaps the most remarkable artistic movement of modern times.

Baldassarre Castiglione. By JULIA CARTWRIGHT (Mrs. ADY). (London: John Murray.) 2 vols. 30s. net.—In view of the vast mass of literature relating to the period at which Baldassarre Castiglione lived, it is remarkable that Mrs. Ady's delightful and copiously illustrated volumes should be the first publication to give a really adequate account, in English, of the accomplished poet and diplomatist, whose death inspired Torquato Tasso with a sonnet and to whose memory a monument was designed by Giulio Romano. In close touch with the leading Italian politicians of his day, the intimate friend of many of the great artists, and himself the very model of the perfect courtier described in his famous book "*Il Cortegiano*"—

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which, even before the close of the 16th century, had gone into more than one hundred editions—he was, says his biographer, “a most brilliant example of the union of chivalry and scholarship, a type which has always flourished on Italian soil.” He was employed by Popes and monarchs on important missions, and enjoyed the favour of Leo X. and Clement VII., of Francis I. and Charles V. Moreover, his life story is one long romance, for though his career was wonderfully successful from a worldly point of view it was overshadowed by many a private grief. With the unwearied patience that has from the first distinguished her, the author of the new study of Castiglione, though she has turned to account the work of her Italian predecessors in the same field, especially that of the Abate Pietro Serassi, has consulted the original documents in the archives and libraries of many towns, giving close attention to the priceless collection in the Vatican, and printing in her Appendix many of the more important letters. Beginning with a description of the home life in the ancestral castle of the Castiglione family, she traces every step of her hero’s chequered life, one noted man and woman after another flitting across her canvas, a few words here, a significant anecdote there, bringing their personalities into vivid relief, the interest culminating in the chapters describing the courtship and brief married life of Baldassarre, whose beloved wife died shortly after the birth of their third child, after writing, with her own hand, a pathetic little letter to her husband, who had wished for another son, in which she says, “I have given birth to a little girl. I do not think you will mind this,” signing herself, “Your wife, who is a little tired out with pain.”

Angling and Art in Scotland. By ERNEST E. BRIGGS. (London: Longmans, Green & Co.) 12s. 6d. net.—Mr. Briggs is a fisherman and an artist, and in this volume he relates some entertaining experiences in pursuit of his hobbies on the rivers and lochs of bonnie Scotland. The illustrations, which are plentifully interspersed between the letterpress, are of more than usual interest. Reproduced in facsimile from the original water-colours, they bear evidence of the great skill of the artist in portraying the many beautiful effects of sunlight and shade, of storm and calm, which render Scottish landscape so fascinating.

The Romaunt of the Rose. Rendered out of the French into English by GEOFFREY CHAUCER. Illustrated by KEITH HENDERSON and NORMAN WILKINSON. (London: Published for the Florence

Press by Chatto & Windus, Limited.) Ed. of 500 copies, 2½ guineas net.—Of the drawings by Messrs. Henderson and Wilkinson which have been reproduced in colour-collotype to illustrate this beautiful mediæval romance, we have something to say elsewhere in the present issue (see page 226), and such further comment as is called for here must therefore be of the briefest. In passing from illustration to illustration, though one is not conscious of any discordance between the work of the two artists, yet one cannot fail to notice that Mr. Henderson’s drawings are more fully pervaded by the spirit of romance—there is more life and less solemnity in them than in Mr. Wilkinson’s. Especially charming are those drawings by the former which bear the titles *Love Pursuing*, *Ydelnesse*, *Peyne*, *The Lover Listening to Reason*, and *If that I were god of riches*; while those of Mr. Wilkinson which approximate most nearly to these in dainty delicacy of form and colour are the frontispiece (*The God of Love*) and *The Three Arrows of Love*. But in presence of so much that is beautiful by both, further comparison would be out of place. In justice to the publishers it should be said that the reproductions are remarkably good. The volume has, however, an interest apart from the illustrations, for the letterpress is printed from an entirely new fount of type, especially designed by Mr. Herbert P. Horne for the choice books which the Florence Press is issuing through Messrs. Chatto and Windus, a type modelled upon the finest types used by the Italian Master-printers of the Quattrocento and Cinquecento. A solid page of this type has a very attractive appearance, and is perfect as regards legibility. Printed as it is, on hand-made paper and tastefully bound, this book is unique among the choice publications of the present season.

The Nun Ensign. Translated from the Spanish, with an Introduction and Notes, by JAMES FITZMAURICE-KELLY. Illustrated by DANIEL VIERGE. (London: T. Fisher Unwin.) 7s. 6d. net.—*La Monja Aljérez—the Nun Ensign*—was the sobriquet conferred by her contemporaries upon Catalina de Erauso, the Basque novice, who at the age of sixteen fled from the convent where she had been placed, and, skilfully converting her nun’s garb into the semblance of man’s attire, with her long hair cut short, sallied forth to seek her fortune in the great world. There seems to be indubitable historical foundation for the story, which, however, handed down from generation to generation, with the additions and embellishments of each, now reads as the wildest romance. The

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astounding history of this extraordinary woman with the soul of a swash-buckler and the manners of a bravo, how she took service with a merchant, how she killed three men, to say nothing of her own brother whom she unwittingly slew in fair fight, and how, after many other adventures, she sailed for the New World and there fought against the Indians, all is told us in Mr. Fitzmaurice-Kelly's translation of this old tale. At the end of the book is printed the Spanish text of the comedy *La Monja Alférez* by Juan Pérez de Montalban, and the first part of the book is freely illustrated by many reproductions (unfortunately far too small) after drawings by Vierge.

Augustus Saint-Gaudens. By C. LEWIS HIND. (London: John Lane.) 12s. 6d. net.—A most skilful exponent of bas-relief, Augustus Saint-Gaudens was certainly the most gifted sculptor to find his inspiration in American subjects, and had he lived longer he might possibly have founded a new school of plastic art in the United States. Of mixed parentage, his father having been French and his mother English, he was born in Dublin, but his family emigrated to America when he was only six months old, and the great Republic proudly claims him as her citizen. In the cordial appreciation serving as introduction to a series of reproductions of typical sculptures, Mr. Hind declares their chief characteristics were taste and sobriety, but it was surely something more than such negative qualities as these that gave to the artist his pre-eminence as an interpreter of his models. A masterly grip of his medium, a true recognition of its limitations as well as of its possibilities, and an intuitive sympathy with the ideal latent in every human personality, are the chief secrets of his success as a portraitist, as will be realised by an examination of his masterly statue of Lincoln, bust of Sherman, bas-relief of Bastien Lepage, and portrait groups of Mr. and Mrs. Wayne MacVeagh, the children of P. H. Butler, and, above all, the children of Jacob Schiff, in which the deerhound, against which the boy and girl are leaning, softens the outlines of their figure and gives a wonderful harmony to the composition.

The Jungle Book. By RUDYARD KIPLING, with illustrations in colour by MAURICE and EDWARD DETMOLD. (London: Macmillan & Co.) 5s. net.—Kipling's deservedly popular and most fascinating Jungle Book has been illustrated by the two clever brothers Detmold, one of whom, it will be remembered, died under very sad circumstances a few months ago. As might have been expected, the artists have found their chief inspiration in the

Mowgli tales, and to these they have made some charming illustrations. Especially attractive is the one of "Mowgli and Bagheera" and that of his tutor the old bear Baloo. Of the three illustrations to Toomai of the Elephants, two are not very pleasing, but the "Elephant Dance" has much feeling for decorative effect and a sense of mysteriousness. Perhaps the best out of the sixteen plates is the one depicting fearless little Rikki-Tikki-Tavi and the cobra Nag.

Les vieilles Villes des Flandres. By A. ROBIDA. (Paris: Libraire Dorbon-Ainé. Frs. 15.)—This work, which is illustrated by the author by 155 original drawings, undoubtedly owes much of its interest to the skilfulness of his pen as an artist, though the letter-press is of an entertaining character throughout. Where the drawings are most free and slight they are often most attractive; such a sketch as that of the *Ramparts at Lorraine* on page 228, for instance, being of a far more interesting nature than the gloomy photographic treatment of the Church on the opposite page. M. Robida has a wonderfully resourceful line, and it is in his free drawings we can partake most of the pleasure which this line gives us, whenever he will let it.

Two volumes of biography compiled expressly for the general reader are issued by Messrs. Chatto & Windus under the titles, *Stories of the English Artists from Vandyck to Turner*, collected and arranged by RANDALL DAVIES and CECIL HUNT, and *Stories of the Flemish and Dutch Artists from the time of the Van Eycks to the end of the Seventeenth Century*, collected and arranged by VICTOR REYNOLDS, each 7s. 6d. net. The narratives contained in each, occupying on the average less than a score of pages, have been carefully compiled from authoritative works, and are accompanied by reproductions, some in colour, of pictures by the masters whose lives are narrated. The printing and binding are excellent.

With the approach of Christmas there comes the usual plethora of books for children. This year there is no falling off in the vogue of the coloured picture, and no doubt the juvenile world is ready to follow the advice given to a young friend by Mr. G. K. Chesterton and not "believe in anything that can't be told in coloured pictures." We should like, however, to see publishers at large pay closer attention to this feature, for here at present there is much room for improvement. It was in a copy of one of the Caldecott picture-books that Mr. Chesterton wrote the advice we have just quoted, and we are glad to see that the publishers of these fascinating

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books, Messrs. F. WARNE & Co., are maintaining their good reputation with the volumes they issue this season. Among these, the most noteworthy is Mr. Edmund Dulac's *Lyrics Pathetic and Humorous, from A to Z*. (6s. net.)—a very attractive quarto, containing reproductions of twenty-four delightful drawings, in which that rare gift of colour which distinguishes this artist is re-affirmed. All through the alphabet, from the "Afghan Ameer who played the accordion by ear," to the old mathematician who brings up the rear with his X, Y, and Z, there is no monotony in Mr. Dulac's quaint conceptions. Messrs. Warne & Co. also publish an entertaining little book by Miss Beatrix Potter, called *The Roly-Poly Pudding* (2s. 6d. net), which, with its cunning pictures of cats and rats and mice, will prove an acceptable gift for children of tender years. From the Bodley Head Mr. JOHN LANE sends us a beautiful edition of Robert Louis Stevenson's *Child's Garden of Verses* (5s. net), with appropriate illustrations in colour and black-and-white by Mr. Charles Robinson. Mr. Lane issues a smaller edition of this book without the coloured pictures at 2s. 6d. net. Another firm who bestow much thought on the get-up of their books is Messrs. HARRAP & Co., amongst whose publications this season we note especially *A Treasury of Verse for Little Children* (7s. 6d. net), edited by Mr. M. G. Edgar, who has made his selection from the best modern writers of juvenile verse, and who has found a sympathetic pictorial collaborator in Mr. W. Pogany. Messrs. T. C. and E. C. JACK, who in a former season made such a big hit with their "Told to the Children" series of story-books, have this year started a new series of larger-sized books, edited as before by Amy Steedman, under the general title of "Grandmother's Favourites," each volume (2s. net) containing either a complete story or several short stories, selected, as the series-title implies, from among the tales that were popular in the days of our grandmothers. All the volumes are illustrated with coloured pictures, and their attractive appearance will ensure a wide popularity. Messrs. Jack have also added to their historical books for children one in which they are told by Mr. H. E. Marshall, in simple but effective language, how the British Empire has grown to its present mighty proportions. *Our Empire Story* (7s. 6d. net), which has 20 coloured pictures by Mr. J. R. Skelton, will appeal strongly to young Britons all over the world. The reprint of Mrs. Gaskell's *Cousin Phillis*, with which Messrs. G. BELL & SONS initiate their "Queen's Treasures"

series" (2s. 6d. net per vol.), is, like the other volumes in the series, printed in good clear type and nicely bound, and it is pleasantly illustrated in colour by Miss M. V. Wheelhouse. *Holiday House and Ridge's Row* (W. & R. CHAMBERS, 6s.) is a brightly written story by May Baldwin, who makes it a vehicle for telling children a great deal of interesting information about London. Miss Wheelhouse has contributed the coloured illustrations to this book. A word of praise is due to Mrs. S. B. Macy for the admirably clear and telling way in which she has narrated the stories of the Book of Genesis in the volume published by T. SEALEY CLARK, LTD., under the title *In the Beginning* (6s. net), which, with its coloured and other illustrations by Mr. Charles Robinson, will prove useful to mothers. Useful also in another way will be found the translations into French, by Miss Kathleen Fitzgerald, of a selection of the stories of Andersen and Grimm (*Recueil de Contes d'Andersen*, &c.), published, with coloured illustrations, by Messrs. SIEGLE, HILL & CO. at 1s. 6d. net per volume. This firm is selling the Saalfeld Felt Books from Chicago—a new idea in picture books for infants, who will find it difficult to tear or crumple the leaves of soft felt on which the pictures are printed. Finally, we must not omit to mention a series of excellent picture-books for children of various ages, issued by the firm of H. and F. SCHAFFSTEIN, of Cologne. The pictures are by artists of acknowledged reputation, and we would especially name Karl Freiherr von Freyhof's *Sport und Spiel* and *Tierbilderbuch* (each Mk. 4.50), and Hans von Volkmann's *Strabantzerchen* (Mk. 5).

Among numerous other attractions which will repay a visit to Messrs. Maple & Co.'s famous establishment in Tottenham Court Road is a very interesting collection of fireplaces of choice designs in various styles. Those contemplating alterations to their houses or building new ones would do well to inspect these high-class productions.

The choosing of a suitable gift at Christmas is often a matter of perplexity, but a happy solution is found when the choice falls upon an article which is both useful and precious. As answering to this description, the Waterman Ideal Pen, which may be had in silver and gold cases of rich design, may be confidently commended to donors.

Messrs. Faraday & Son have removed their showrooms for electric light fittings to more commodious premises at 146-150 Wardour Street, W. (200 yards south of their old premises in Berners Street).

The Lay Figure

THE LAY FIGURE: ON AN OLD SAYING.

"I HAVE just come across this saying in a book by an old Chinese philosopher:—'Many people criticise pictures by the ear;' and I am quite pleased with it," said the Art Critic. "It seems to me to sum up so much in a few words."

"It may be very subtle and very clever, but I do not know what it means," returned the Plain Man. "Frankly, it sounds like nonsense."

"So many things sound like nonsense to you," laughed the Man with the Red Tie, "simply because you cannot understand them. Yet I should have thought that even you would have seen the point of this charming saying; it is not so deeply hidden."

"But the sense of hearing cannot be used in judging pictures," protested the Plain Man. "You can see them, or feel them, or smell them sometimes, but you can never hear them."

"Still, it is quite true that many people criticise pictures by the ear," said the Man with the Red Tie. "You do it yourself, for example."

"Oh, come now!" cried the Plain Man, "that is going too far! How is it possible for me to do anything of the sort, when, as I have already told you, I deny that it can be done at all."

"It is just the people who think it cannot be done that fall most readily into the way of it," broke in the Critic. "You buy pictures now and again, though I am quite certain you care nothing about them. What induces you to select the particular things that you fix upon?"

"Well, one must have something to hang on one's walls," replied the Plain Man, "and when I hear some man's work well spoken of, it seems to me that I am right in getting a bit of it."

"And you are always ready to give opinions about the pictures you say you like," continued the Critic. "Would you tell me upon what your opinions are based?"

"Upon experience, of course," replied the Plain Man. "I have, as you know, a good many friends among artists and men who are up in art questions, and I have learned from them how to judge a picture. You must pick up ideas if you are constantly listening to the opinions of experts."

"How delightfully you give yourself away!" chuckled the Man with the Red Tie. "You have admitted the whole of my contention straight off. You not only criticise pictures by the ear, but you buy them by the ear too."

"Is not this joke getting worn a little thin?" asked the Plain Man. "Try to explain it."

"Surely it does not want much explaining," said the Critic. "You have told us that you buy pictures because you hear them well spoken of, and that you base your opinions about art in general upon what you have heard said by the people you regard as experts. What is this but using your ears to guide both your taste and your judgment? You are always listening, and your ears, like a pair of phonographs, merely reproduce the sounds that have gone into them."

"How inconsistent you are!" exclaimed the Plain Man. "You are always telling me to learn, and now you complain when I admit that I have followed your advice. What better way of learning is there than by listening to men who know what they are talking about?"

"It is an excellent way, one of the very best," replied the Critic; "but if you are always listening you get no time to think. You must leave off listening every now and again and go away somewhere quietly to digest what you have heard. After all, an education that is all hearsay is not much use; it only overloads your memory and produces a kind of mental indigestion; it does not really nourish your intelligence."

"But if I hear all kinds of opinions surely I can pick out of them those that are worth remembering," cried the Plain Man.

"Perhaps; but I do not think you do," returned the Critic. "What I find with you, and men like you, is that your habit of listening leads you into criticism by the ear in its worst form. You are always changing your opinions because you have heard something fresh. One man tells you that certain painter friends of his are incomparable masters, so you rush round talking about them as if there had been no masters before in the world. Another man tells you that modern art is dead and rotten, but that the old stuff is endowed with perpetual youth, so you immediately sell off all your modern pictures and invest vast sums in strange antiquities that neither you nor anyone else can understand. You listen to the advocates of every new fashion, and you alter your views so incessantly that it makes one giddy to try and follow you. Why cannot you give up this craving for tips as to what you ought to think and say, and why should you not back your own judgment sometimes? At first you would make many grievous mistakes; but even from these you would learn a lot, and you would end by being a much wiser man than you are at present."

THE LAY FIGURE.

Mr. Roth's Ceramics

M R. ROTH'S CERAMICS BY ARTHUR HOEBER

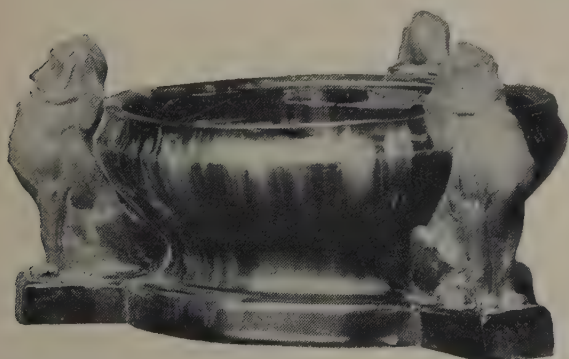
FREDERICK G. R. ROTH, the sculptor, has been identified almost since the first with the portrayal of animals, both wild and domestic, and generally small renderings of a highly personal nature, disclosing much serious equipment, no little ingenuity and picturesqueness, along with an obvious love of his craft. His contributions to the Buffalo Pan-American Exhibition included, however, more serious efforts, some *Resting Buffaloes*, a *Stallion and Groom*, and the remembered *Roman Chariot Race*, an ambitious composition of many figures and much movement. Now and then an occasional portrait bust has come from his hands and again there are evident the painstaking research into character, the highly personal interpretation, the loving lingering over the technical side, with the satisfactory final result. Yet, somehow, one turns more eagerly to the little groups of animals, which seem to be such intimate insights into the very psychological qualities of the dumb beasts, for the sculptor appears to have entered into their lives with a canny familiarity man seldom discloses.

It must be that he finds himself fully *en rapport* with their—shall we call it ambitions, yearnings, sentiments—what? At any rate, he convinces one that he knows them, even as few know the human kind, and his close observation, backed by keen sympathy, and we may even call it affinity with them, enables him to divine movement, action, cause and motive. Otherwise, I ask in all seriousness, how could any sculptor evolve the mode of procedure of a combat between an elephant and a rhinoceros, as depicted in his astonishing little group? Note the action of the ugliest of all beasts as, like some doughty armor-clad, prehistoric warrior, the rhinoceros plunges his horn into the belly of the great



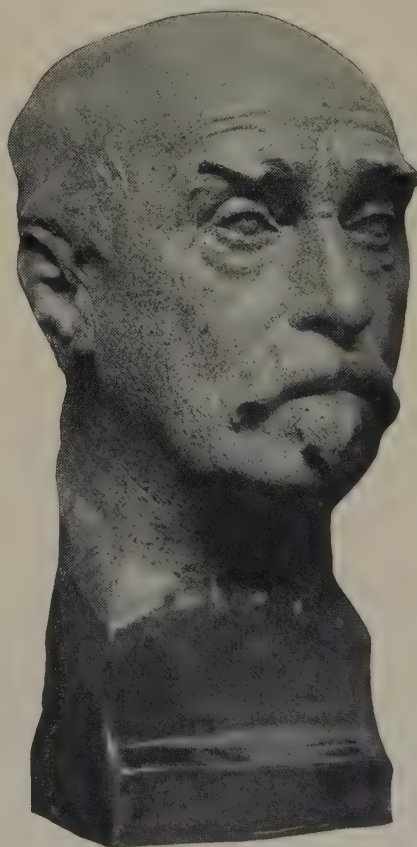
BEAR BOWL

BY FREDK. G. R. ROTH



DOG BOWL

BY FREDK. G. R. ROTH



PORTRAIT BUST

BY F. G. R. ROTH

Mr. Roth's Ceramics



COMBAT (BRONZE)

BY FREDK. G. R. ROTH

So it happens the man has experimented much, and though there is always much hazard regarding the result, for fire while a good servant is but a poor master, and occasionally, despite the greatest care, will perform the most unexpected antics, a good deal has been accomplished. Particularly in this pig group has he secured color and texture. That delicate pinkish tint, at once the delight and despair from the earliest of the painters down to the present time, is here in the concrete, and the rich brown of the sea

elephant. Observe the brace of the feet of the former. Look at the attitude of the unfortunate pachyderm, his agony of expression, his despair.

Yet there is every reason to presume Mr. Roth never saw and never will see such a combat, or even a remote quarrel between such beasts. But he has thought it all out logically, he has studied their habits, looked carefully at their action, and thus familiarized himself with all the latent possibilities that would be likely to ensue when they do fight. At any rate, he leaves you absolutely convinced.

If his subject is a bear, a sea lion, the more accessible swine, horse or cattle, he is no less accurate, no less in full sympathy. A little group here of pigs is wonderfully faithful, being modeled with exquisite feeling, while some dogs and birds are no less satisfactory. These we have seen for years in bronze, but of late Mr. Roth has taken the liveliest interest in ceramics, both as a medium for adding color to his work as well as an outlet for his sculptural notions. Mr. Roth says that there is so much room for experiment in form and color in ceramics, so many different ways of getting new and surprising effects, that anybody who gets a taste of this most fascinating work must feel enthusiastic about it.

lion's coat has been secured capially.

There are bowls that are turned on the potter's wheel and subsequently decorated by hand with figures and the like, and Mr. Roth has been making some large tiles, to be used as part of architectural decoration, both for the inside and the exterior of buildings. A series of these, of dogs, is very effective, but the possibilities, of course, are unlimited, for the designs that may be evolved are innumerable.

A. H.



COLORED CERAMIC

BY FREDK. G. R. ROTH

Stair Rails



Courtesy of John Williams, Inc.

MAIN STAIRWAY LOOKING TOWARD ENTRANCE

RESIDENCE OF W. L. ELKINS, ESQ.

STAIR RAILS AND STAIRWAYS BY EVA LOVETT

PRIVATE mansions in America grow, day by day, more spacious and luxurious. In these splendid modern homes, which have increased to a remarkable degree within the last decade, many opportunities are offered for novel effects in architecture and indoor decoration. And this has brought into use a wide range of new materials and old materials adapted to new purposes.

American private residences, as well as buildings for commercial and public use, are showing a more extensive use of metal work than was formerly the case. The employment of magnificent architecture, leading toward enduring effects, and involving space and grandeur in its scope, calls for enduring materials for interior appointments and decorations equal to those used on the outside of the building.

Metal, marble and terra cotta are thus taking the place of the wood of a past generation, for indoor as well as outdoor appointments. In the olden days, even in handsome houses, the vestibule

had a wooden floor and finishings. Perhaps its walls were papered and painted to match the style of the inner rooms. One proceeded from this vestibule to a long, narrow passage, floored and trimmed with wood, and leading to a stairway which had wooden steps and a wooden hand rail. Now the entrance hall is often a spacious apartment, paved and finished in marble. The stairway leading to the upper floor has marble steps and railings of bronze or wrought iron, the whole forming the dominant feature of the hall, and a feature on which the architect may lavish his ideas of beauty and usefulness, delicacy and strength, which, artistically combined, make for grace. The beautiful stairways, with their sweeping curves, in the halls of French and Italian buildings of the Fifteenth, Sixteenth and Seventeenth centuries, have furnished good hints for effective treatment to our modern builders.

Wood balustrades were a necessity for the old-fashioned wooden stairway. An iron or bronze grille for railings is equally a necessity with the heavier materials of the present-day stairs. The

Stair Rails

railing emphasizes the fine lines of the stairway and must be carefully built up, following the curves of the stairs, and having the pattern adapted, inch by inch, to the downward droop here—the sweeping or short turn in another place. The fine finish of the rail and the ingenious arrangement of the pattern, as well as its strength and lasting qualities, add substantially to the impression produced by a beautiful stairway.

This class of work requires specially trained men. As the demand for handsome bronze and wrought-iron finishings increases, the best American shops have been training American mechanics to produce them.

It is somewhat interesting to trace the ideas of successive generations of men on the subject of stairs, and to see what changes these have passed through, adapting themselves to men's lives and habits. In very early ages stairs were considered entirely from a utilitarian standpoint. They were a means of getting from one floor of a building to another floor. They were needful, but not decorative, and might even become a source of danger if access by them should be too easy or conspicuous. Medieval castles were fortresses, often obliged to defend themselves against intruders, and open passages from room to room or floor to floor would facilitate surprise and capture. Therefore, there were few lateral passages, many parts of a building being entirely separated, particularly on the upper floors. Stairways were small circular or winding flights of steps, narrow and steep, set in obscure corners and frequently built into the thickness of a wall. These often gave connection only from one room to the room immediately above it. Among their advantages, it may be said that they occupied little space, were easily defended and afforded passage to only one or two upper rooms. In a large building there were many of these flights of

steps placed wherever access was needed to an upper room. The idea of these small hidden stairways was carried down to the Fourteenth century, when our modern notion of one large flight connecting the entire floors of a house began to appear.

At first the huge, magnificent stairways, such as that at the Louvre, built for Charles V, were for ceremonial purposes only, and the small steps, which had been the rule since medieval times, were kept for household use. But the impress of easier and more secure living appeared in the small stairways as well as in other parts of grand dwellings. Staircases began to be constructed on a larger scale. They were ornamented, carved and adorned with sculpture. They were built in full view, instead of hidden, and approached nearer the grand staircase idea. But in many French châteaux and great Elizabethan houses, where there is a main stairway, there still exist these small hidden flights of steps of long past generations.

There were also differences in the material and construction of the stairs. They were often of



Courtesy of John Williams, Inc.

RAILING IN UPPER HALL

THORNE RESIDENCE

Stair Rails



Courtesy of John Williams, Inc.

STAIR RAIL

FOR RESIDENCE OF R. FULTON CUTTING, ESQ.

solid stone, built into and at the same time as the surrounding masonry. Wood was not used except where wood was the traditional material. When it was, the steps were usually solid blocks of wood, or a portion or the whole staircase was cut from one piece of wood and fitted into the house during its building, after the manner of stone steps. In America we have no such houses and no traditions on the subject. Materials for stairs as well as houses were taken where they could be most conveniently got, and as wood was readily obtained, wood was used. When houses grew handsomer, better woods took the place of cheaper. When

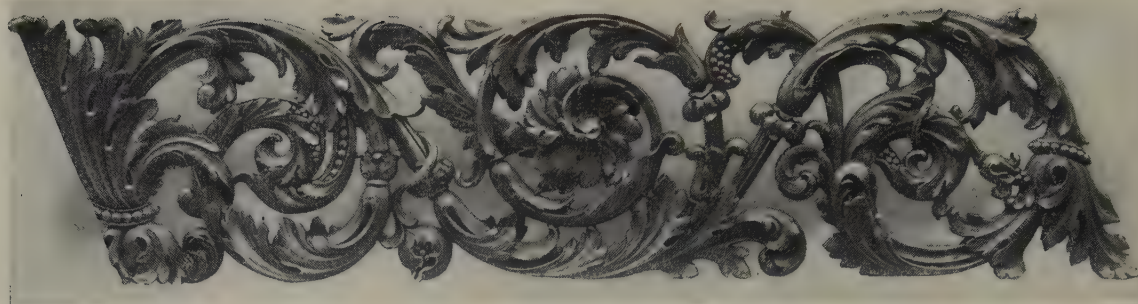
city homes were made smaller and uniform, stairs were smaller as well as rooms, and builders perceived that the fittings of rooms of similar houses could be made by the thousand in shops and set up in the finished house. The material continued to be wood, for this was plenty and cheap. It is only within a few years that wooden buildings in city limits have been forbidden. We have returned again to the old idea of enduring materials, and the bronze and marble once thought suitable only for palaces are reproduced in American homes.

The lines and curves of stairways are determined by the architect, and after the pitch of the stairs has been settled and the pattern selected the business of working out the details is confided to the skilled workman. There is much that is most interesting in the mechanical construction of the bronze railing quite apart from its design. A perfectly fitted bronze stair railing, set onto a marble base, is a triumph of skill and only accomplished, like every

other perfect thing, by the most careful attention to every detail of its construction. A duplicate in wood of the marble steps is first made, to be used in the shop for a pattern. This "template" is used as a base on which to fit the winding curves and straight stretches of the railing.

In the case of a bronze railing, the work is cast. A wrought-iron railing is worked out, piece by piece, by the artisan. In making a bronze railing the model must first be built up to fit the template; from this a mold is made, into which the metal is poured, and when it hardens, it must, of course, fit exactly the stairs of which the template is a duplicate.

Saint-Gaudens Memorial



SECTION OF BRONZE STAIR RAIL
RESIDENCE OF CAPTAIN LARZ ANDERSON, WASHINGTON, D. C.

LITTLE AND BROWNE
ARCHITECTS

S AINT-GAUDENS MEMORIAL EXHIBITION AT THE CORCORAN

A MEMORIAL exhibition of the works of Augustus Saint-Gaudens was put on view in the atrium of the Corcoran Gallery, Washington, on December 15. This exhibition was undertaken by the American Institute of Architects and arranged with excellent taste and success by Mr. Glenn Brown, assisted by Mrs. Saint-Gaudens. Short addresses were made at the opening by the Secretary of State and the ambassadors of Italy, France, Brazil, Great Britain and Japan.

The following tribute by Mr. Glenn Brown appears in the catalogue prepared for the exhibition, which also contains a short biographical memoir:

A TRIBUTE TO AUGUSTUS SAINT-GAUDENS BY GLENN BROWN

Augustus Saint-Gaudens, the great artist of the age, was a charming companion, a true friend and a citizen leading to ideal life. His affable manner, quiet humor, quick appreciation, broad culture and perfect taste made his companionship sought and enjoyed. A sympathetic, candid nature and high aspirations made his friendship earnestly desired. His unselfish assistance to committees, institutions and the government has been a guiding factor toward purity of taste and nobility of life.

His thorough equipment, sincerity of purpose, grasp of composition, knowledge of detail, understanding of mass, natural genius, brilliant imagination and poetic nature, combined with infinite patience, untiring energy and effacement of self, have produced the greatest sculpture of the age.

His artistic light shines in refined low relief and bold, monumental composition. The relief portraits of Robert Louis Stevenson and Justice Gray are exquisitely delicate, harmonious, restful, dignified and beautiful. Portrait busts have attained a new dignity in his hands. The busts of John Hay

and David J. Hill, while full of repose and individual expression, possess high sculptural value.

He has made single figures impressive, something rarely accomplished. *The Puritan*, a work of art in line and pose, vividly typifies the honest, untiring, unbending energy of the Reformation. Farragut stands alert, prepared for any emergency, serious—as the destiny of the fleet depends upon his action—commanding, endowed with life and art. Lincoln, a hopeless model in the hands of other sculptors, is a great work of art as depicted by the mind and wrought by the hand of Saint-Gaudens. Lincoln's kindly nature, brotherly love, honesty of purpose, clear and far-seeing vision, grave with the destiny of the nation, firm in the salvation of the Union, are shown in this wonderful piece of portrait sculpture.

Our admiration of Saint-Gaudens's genius reaches the highest point when we study his great compositions with their wonderful restrained movement, full of life, yet dignified and statuesque—natural, but glowing with imagination, poetry and inspiration. The Shaw memorial is a great composition in relief, ideal in its sense of movement, natural in its depiction of types and imaginative in its expression of sentiment. A spiritual figure which inspires the group to deeds of bravery and self-renunciation makes this memorial a brilliant and satisfactory combination of the ideal and real. The Sherman statue, guided by the spirit of victory and peace, vividly portrays the sense of motion—positive, resistless, forward motion. This is one of the great compositions of the world, full of realism, imagination and poetry—graceful in all its lines, dignified and imposing, restrained and beautiful.

It is fitting that Saint-Gaudens, one of the immortals, should have conceived the poetic, mysterious and elevating figure of immortality which rests calmly forevermore in Rock Creek Cemetery, an expression of his genius, imagination, poetry and eternal fame.

Corcoran Exhibition

THE CORCORAN GALLERY'S SECOND EXHIBITION OF CON- TEMPORARY AMERICAN PAINTINGS BY LEILA MECHLIN

WHEN in the late winter of 1906-07 the Corcoran Gallery of Art set forth its first exhibition of contemporary American paintings many critics expressed the conviction that a better display had never been seen in this country, but added, at the same time, that such a remarkable success could not in all probability be repeated. There was, therefore, more than usual interest felt in the opening of the second exhibition, which occurred on the seventh of December. Undoubtedly the Corcoran Gallery has accomplished the improbable, for not one whit lower is the standard of this exhibition than of that held eighteen or twenty months ago. Indeed, while it may not contain as many pictures of extraordinary merit, it shows a better general average and is found to indicate not a falling off in skill but increased facility on the part of the exhibitors.

Unlike most exhibitions held in recent years, no single artist is given special prominence—there is no “place of honor,” nor *pièce de résistance*. And, curiously enough, figure paintings, rather than landscapes or portraits, are here in greatest number. There is apparently a growing inclination to interpret refined home life—to discover in familiar surroundings elements of genuine beauty. And probably nothing could be more indicative of healthy progress than this—nothing more significant and hopeful.

The prizes, which were particularly generous, thanks to ex-Senator W. A. Clark, by whom they were donated, were awarded, so far as locality went, with the utmost impartiality. The first, two thousand dollars, carrying with it the Corcoran gold medal, went to Edward W. Redfield, of Philadelphia, for a characteristic winter landscape, but just completed, entitled *The Island*; the second, fifteen hundred dollars, carrying with it the Corcoran silver medal, to Joseph De Camp, of Boston, for his picture entitled *The Guitar Player*, shown last winter in the exhibition of “The Ten”; the third prize, one thousand dollars, carrying with it



First Prize, Corcoran Gold Medal, 1908

THE ISLAND

BY EDWARD W. REDFIELD

Corcoran Exhibition

the Corcoran bronze medal, to Robert Reid, of New York, for a figure study entitled *The Open Fire*, a transcription of mingled firelight and daylight; and the fourth, five hundred dollars, carrying with it an honorable mention from the Corcoran Gallery, to Frederick C. Frieseke, of Paris, for *Marcelle*, a painting of the nude. The alchemy of prize giving is something which in all probability will never be entirely understood, but these awards are certainly as rational as the majority. So long as juries are obliged to multiply apples by oranges, or, in other words, to compare relatively the merits of half a dozen kinds of paintings, so long will occasion be given to wonder why such and such a picture got a prize. In this particular instance the two painters who probably made, of all, the most distinguished showing—Edmund C. Tarbell and Willard Metcalf—were both *hors concours*—one on account of membership on the jury, and the other on account of previously winning the highest award. Mr. Tarbell showed two genres and a portrait—Mr. Metcalf, one winter and two summer

landscapes, all peculiarly individual and pleasing. Irving R. Wiles, also, sent a delightful little genre, a picture of his daughter reading in a room shaded from the summer sunlight. Thomas W. Dewing is represented admirably by *The Yellow Tulip*, which is full of exquisite refinement, and George de Forest Brush, by the family group owned by the Art Institute of Chicago, a work in spirit and rectitude reminiscent of the early Dutch masterpieces.

For the most part the pictures in this exhibition are recent works contributed by the artists, but exceptions have been made in certain instances in



PORTRAIT OF MISS TOWNSEND

BY JOHN S. SARGENT

favor of paintings of special distinction. Thus, one finds with pleasure that Abbott Thayer's *Virgin*, owned by Mr. Charles L. Freer, and his painting of a *Winged Figure*, inscribed to Robert Louis Stevenson, are both included; comes across three of John La Farge's works, chief among which is the *Wolf Charmer*, and is able to renew acquaintance with E. A. Abbey's *Penance of Eleanor, Duchess of Gloucester*, the property of the Carnegie Institute. To be sure, the frequenter of exhibitions would find now in the Corcoran Gallery many familiar pictures, for it was merely stipulated that none should

Corcoran Exhibition

have been shown previously in Washington, but he would also find in this collection a surprising amount of entirely new work.

Here, for example, are shown for the first time Gari Melcher's portrait of President Roosevelt, Sargent's portrait of Miss Mathilde Townsend and, if I am not mistaken, Mr. Tarbell's charming genre, *Josephine and Mercie*. The portrait of the President is distinctly disappointing—poor in likeness and in execution. The portrait of Miss Townsend is clever and attractive but somewhat flippant, and none of the other four canvases which Mr. Sargent shows, save, perhaps, the portrait of James Whitcomb Riley, are by any means profound. Miss Beaux has three portraits to her credit, all suave, colorful and distinguished, but notably so that of Mr. Lewis, the president of the Pennsylvania Academy of the Fine Arts. J. J. Shannon sends but one, and that his full-length portrait of Mrs. Guggenheim, which, if not bad, might certainly be better. F. P. Vinton, R. E. Clarkson and William Funk all make excellent contributions in this field, sending portraits of extraordinary merit.

Among the landscape painters there are many that command attention—J. Francis Murphy, Emil Carlsen, Willard Metcalf, Leonard Ochtman, Arthur Parton, Granville-Smith, Charles H. Davis, Childe Hassam and others making important contributions.

Horatio Walker, Paul Dougherty and Albert Groll are, it seems, less well represented than might have been desired, sending not, it is true, inferior works, but those below the high standards they have achieved.

Of purely toneful paintings—works rich in color and inherently decorative, but with little kinship to nature—those of Ballard Will-

iams and Henry Golden Dearth are to be remarked, and though one may not sympathize with the viewpoint none can evade the charm of the result. If all artists painted in this way it might be lamentable, but that some do gives cause for gratitude. The catholicity of this exhibition, so far as manner and methods go, is, in fact, one of its noteworthy features.

And again passing through the galleries, which, by-the-way, are a fair size and beautifully lighted, attention is drawn to one and another picture because of peculiar merit—such, for instance, as the portrait of the late Augustus Saint-Gaudens by Kenyon Cox, a nocturne by Charles Warren Eaton, a landscape by Charles Melville Dewey, a figure painting by Hugh Breckenridge, and many others.

From Paris quite a number of paintings have come from artists claiming American citizenship, among whom may be mentioned Walter MacEwen, Alexander Harrison, William T. Dannat, Walter Gay, George Elmer Browne, Robert MacCameron and Henry S. Hubbell.

This gives, to be sure, but the briefest summary and covers only salient points, or those which seem salient to the writer—but there are over 400 paintings, and all merit thoughtful consideration.



JOSEPHINE AND MERCE

BY EDMUND C. TARBELL

In the Galleries

IN THE GALLERIES BY HAROLD BENTLEY

MONSIEUR DURAND-RUEL, head of the distinguished house of art dealers in Paris, many years ago took the Impressionists under his protection, furnishing them with the financial sinews of war at a time when the world declined to take them seriously. Canvas after canvas was piled up against the walls of his shop and he backed up his convictions with a considerable investment of money. Time has shown the wisdom of his investment and justified him in what most people thought a quixotic venture. One by one these Impressionists have come into their own, have found their way into important collections, while these revolutionary painters have changed the trend of art thought among their fellows and few palettes fail to show their influence. At the New York galleries of the house, 5 West Thirty-sixth Street, a very complete exhibition of the work of Renoir was recently held, an exhibition of his canvases

dating from 1873, so that the visitor had an opportunity to study the development of the man. We reproduce one, of date 1879, *Le Dejeuner*, which created no end of discussion at the time it was first shown. It is characteristic, and though its color scheme may not be seen in the black and white, it remains a most interesting performance. The distinguished French critic Mauclair says of him: "The race speaks in him. It is inexplicable that he should not have met with startling success, since he is voluptuous, bright, happy and learned, without heaviness. One has to attribute his relative isolation to the violence of the controversies, and to the dignity of a poetic temperament, gently disdainful of public opinion and paying attention solely to painting, his great and only love. Renoir has painted according to his dream, spreading his works, without mixing up his name or his personality with the tumult that raged around his friends."

MARIE VIGÉE-LE BRUN, it is well known, was a friend of Marie Antoinette, for between the two

there was a sincere and deep affection. Many times did the distinguished Frenchwoman paint her queen. One of her portraits has come to this country and is to be seen at the New York galleries of Gimpel & Wildenstein, 509 Fifth Avenue, where that unfortunate sovereign may be seen on canvas dressed in a red robe trimmed with sables, and wearing pearls, not only of great price, but of abnormal size. On her head sits a red hat of some sort, with an aigret and a trailing white feather. There is a half-smile on the face and the hair is grayish. It is a formal piece of work, one of many Mme. LeBrun did and it is as interesting historically as it is in an artistic way. The artist made her first exhibition when she was but sixteen, and she lived to be eighty-seven. Actively engaged at her easel during all that time, it is not surprising that her output was tremendous, or that there are records of no less than 660 portraits alone, not counting some two hundred odd landscapes and many genre pictures! At these same Gimpel & Wildenstein galleries there is a small but intensely interesting Fragonard, a fancy portrait of Mlle. Colombe.



Courtesy Durand-Ruel

LE DEJEUNER

BY RENOIR

In the Galleries

AN INTERESTING example of modern cattle painting, at the galleries of Arthur Tooth & Sons, 420 Fifth Avenue, is by Mme. Marie Diéterle, a daughter of the late Emile van Marcke, himself one of the greatest modern painters of cattle. But his daughter follows closely in his footsteps, and enjoys a great vogue among collectors. The picture under consideration, of which we give a reproduction, is an agreeable composition, containing several animals, with two calves, coming toward the spectator, as they cross a small brook, near a peasant's cottage with thatched roof. The cattle are admirably drawn and constructed, the color is satisfactory, and the work is agreeable in its balance of light and shade.



Courtesy Arthur Tooth & Sons
CROSSING THE BROOK

BY MARIE DIETERLE

KARL EMIL TERMÖHLEN is a Dane who came to this country some twenty or more years ago and settled in the West. Without instruction he took up landscape painting, finding themes near Chicago and on the prairies. Some of his works may be seen at the Rice gallery, 45 John Street. The late evening has obviously appealed to him with great force and he paints sunset skies frequently, effects of deep yellows predominating. Now and then he renders the deep tones of the forest interiors with the light of the fading day shining out from between tree trunks, or again he has attacked a bit of sea and shore. The work is more or less personal, even if one has to admit the influence of the late George Inness. But then Mr. Inness has had a strong effect on the landscape work of his time, for that man was a sincere and honest worker, striving before nature, imbued with her tints and her poetry. Mr. Termöhlen has chosen to refer to his work as dream pictures and, seeking not to confine himself strictly to a concrete realization of the scene before him, essays rather to obtain the effect in the abstract, and so has evolved these many compositions as his fancy has suggested, with what results the public may judge for itself. It is understood the man has shown some canvases at the Pennsylvania Academy of Fine Arts, in Philadel-

phia, as well as elsewhere. At these Rice galleries there is a large painting by the late Edwin Lord Weeks, one of his characteristic Oriental scenes, and some of the landscapes of Olive Black, a one-time pupil of H. Bolton Jones, along with other things, mainly by Americans.

FOR precocity in the arts, the name of Lucas van Leyden—as he was called, although in reality his name was Lucas Jacobsz—stands out as the most remarkable of all, and indeed he was scarcely surpassed in the history of any one for early development. The son of an obscure painter, one Huig Jacobsz, of Leyden, he had scarcely reached his ninth year when he had engraved some plates from his own designs, and when he was twelve he painted a picture which he called *St. Hubert*, which astonished the artists of his day—which is surely a phenomenal record. But more was to follow, for at fourteen he engraved a celebrated plate, *The Monk Sergius, Killed by Mahomet*, a remarkable composition of figures and landscape of the most seriously considered nature. It is profoundly interesting, therefore, to call attention to a collection of work by the man at the New York galleries of R. Ederheimer, No. 509 Fifth Avenue, where are shown some 143 prints, many of them rare, all of them interesting, and a few quite unique in their way. From his earliest work, to the last engraving from his hand, the display is educational.

New York Water-Color Club



Beal Prize, 1908

MOON SHADOWS

BY ADELAIDE DEMING

NEW YORK WATER-COLOR CLUB EXHIBITION BY MINNA C. SMITH

THREE November weeks comprised the time of the autumn exhibition of the Water-Color Club at the American Fine Arts Building in New York. This club will doubtless add the words "and Pastel" to its name, if the members continue to contribute so largely as at this exhibition pictures in that interesting medium. All things go in waves, and the pastel wave inundated this water-color show.

The effect of the exhibition—wisely restricted in numbers of pictures to those only which might be hung in the second and south galleries, leaving the Vanderbilt gallery unopened—was rather subdued. Many a painter was evidently more impressed with the importance of using the increasingly popular medium than with interpreting thought in his picture. All shapes in nature have somewhat which is not of themselves; the best pictures give at least "vague outlines of the Everlasting thought."

This quality, always in pictures with any modicum of permanence, is not less definitely found in *Moon Shadows*, by Adelaide Deming, than those merits of method and clarity which helped to win for this one of her pictures the annual prize insti-

tuted in 1904 by William R. Beal for the most meritorious water color in the club exhibition. Two little humble homes, a short distance apart, against a bank of hill, their few windows not all illumined with faint yellow candlelight; a tall elm in the foreground casting a long moon shadow toward them on the grass; those of two shorter tree clumps rivaling the elm's in length, while down the long slope of hill the fairy shadows move—such is the

scene, alive with poetry, its own, yes, but also interpreted by the artist.

Afternoon, West Side, New York, by Colin Campbell Cooper, was a contribution dramatic in color and composition, a climbing hillside of apartment houses, with varied reds aglow in light of afternoon. *Gray Sky*, by Alice Schille, had before it lines of thin, wind-blown trees, a plowboy with a pair of oxen in the foreground (the "near" ox purple!), forming a decorative composition of penetrative and effective beauty. *Four Children*, by the same painter, a study of a quartette of attractive little Dutch things, was also a success. Before her *Golden Glow*, good in color, one was left puzzled as to what the central figure, a peasant girl, had in her hands. Why such mystery?

The high note of the exhibition in pastels was struck by Thomas P. Anschultz in his portraits of ladies, one entitled *A Bird*, the other *The Iris*, from the decorative adjuncts of a parrot on the finger of the brilliantly tapestried first lady and of a flower held by the second, who seemed to be in pain. The dexterity of this work is great, the color brilliant. *Ambition*, by Charles Emile Heil, has something deeper than the dreaded "story" in its significant allegory of a son in college gown and cap on a hill-top with his plain American father. The light of the future is on both faces.

Elmer Wachtel



THE DESERT

BY ELMER WACHTEL

ELMER WACHTEL: AN APPRECIATION BY FLORENCE WILLIAMS

AS THE years pass, Southern California appeals more and more to those landscape artists who care for sunlight and for warmth of color, for the delicate and subtle changes of light that come over sea and hills and mountains with each advancing hour of the day. It is a land unlike the rest of America, peculiarly a world in itself, rising in vast reaches of rolling hills and sunny valleys, from the ocean back to the mountains that lift their high shoulders range on range, shutting out the eastern desert. On the coast hazy promontories lie seaward, connected by long curves of sand and white surf. Much of it is geologically young, nearer the creation by some eras than most countries.

The bigness and the sunny atmosphere through which everything is seen are inclined to discourage the newcomer, for it is no easy task to adapt a skill learned elsewhere to these new, rich colors and warm lights and shadows. Southern California can never be a successful sketching-ground for the traveling artist; her mood is too deep and too individual to be grasped without real devotion. Still, the number of her resident painters steadily grows and the hope seems justified for a great artistic future in the Southwest.

Foremost among the landscape painters is Mr. Elmer Wachtel, of Los Angeles, who has worked practically all his life in Southern California and is thoroughly identified with the land.

Generally it is the mood of the artist, as stimulated by that of the landscape, which governs the character of a picture; it seldom happens that the mood of the artist and the mood of the land are the same, that the artist and the

country are one. But when this oneness occurs, no matter whether it is a natural attribute of the man, or whether it has resulted from long years of study and association, his work cannot help but be true, masterful and satisfying.

This unity Mr. Wachtel possesses; it is the dominant quality of his work, which speaks as does the land itself, of the elemental forces molding the southwestern coast of the continent. He belongs to no school and follows no guide but his own understanding of the nature of the land in its primitive strength, untouched by man. It is the California of great spaces, of simple, natural forces, the strong young Pacific Coast that he paints, and paints it with such breadth and understanding that his work is full of that poetry which is found everywhere in big, quiet places. Such pictures as the *In the Shadow of the Canyon* and *The Majesty of the Hills* are full of the strength of the hills and the new promise of a young country. But, as with the growing life is always the decaying, so with the geological building up of a coast comes also the tearing down and wearing away, which is wonderfully expressed in the painting of the San Gabriel River Wash called *The Desert*, where, at certain seasons of the year, a mad torrent rushes down from the Sierra Madres to the ocean, leaving behind it a waste of gray sand strewn with granite boulders torn from the mountain sides. A desert in reality, backed by that wall

Elmer Wachtel

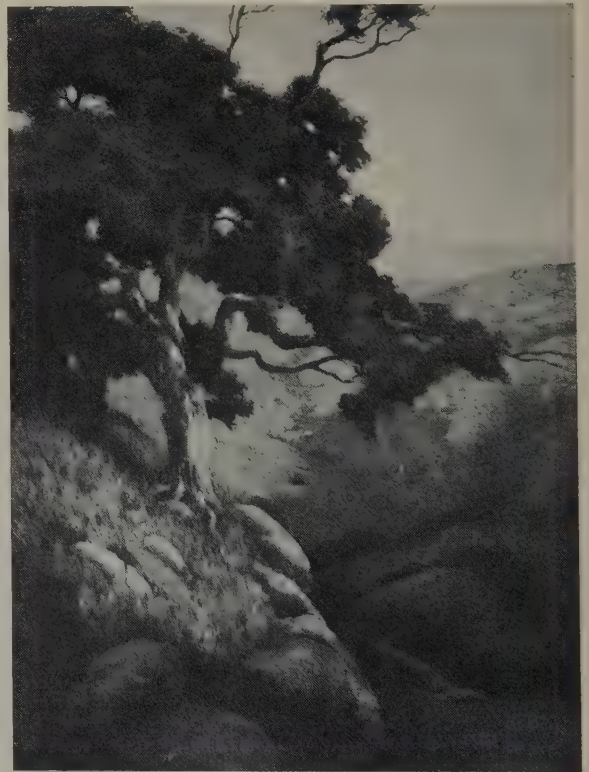
of blue and violet mountains, so familiar to the Californian, so marvelous in its changing aspects, when the evening light falls sidewise along the range. Always it is the vast extent and the sufficing beauty and contentment of nature that Mr. Wachtel sees and paints. Sometimes it is a live oak that for centuries, through drouth and stress, has struggled to maintain itself on the rocky slope of some remote mountain fastness, like the *Monarch of the Hills*, a canvas owned by the students of the Polytechnic High School of Los Angeles. Or, it may be the long, straight surf, rolling in at sunset when the yellow light comes from behind, and the body of the wave is deep green and the foam violet and rose, running up on the wet sand like a liquid rainbow.

It is this sunset light that Mr. Wachtel prefers, for the Far West seems particularly the land of afternoon, where night comes first. When the canyons darken and the shadows begin to creep up the wide hillsides the landscape becomes more beautiful than at any other time, then the rich lights deepen, the mountains glow and the ocean pales until it is fairer than the sky. His pictures are filled with this exquisite light, and, indeed, possess even more of pleasure for the observer in their delicate color harmonies than in any of their other qualities. It is the real light of California, when the late afternoon sun gilds an oak-grown hilltop, brings out all the noble sculpturing of a distant purple mountain-chain or fills some valley with sunset haze. Mr. Wachtel is a master of these subtle, evasive atmospheric effects that are the greatest charm of the peaceful southern landscape.

Other artists may find an equal amount of beauty, as great an inspiration in the lesser, more intimate characteristics of the land, and render them as truly and as beautifully, but to Mr. Wachtel will remain the first place as painter of those elemental qualities of the land, an understanding of which must underlie all true portrayal of the real character of the Southern California landscape.

AN ATTRACTIVE Mediterranean tour has been arranged by Alexander Robinson for his students. He leaves New York for Algiers and Tunis about January 20, for three months, sketching in the sunny, picturesque towns, then going up by Naples and Venice for three months, sketching. Toward the end of June the party will pass through Switzerland to Bruges and Holland, where the summer school opens for three months, running to October 1. A number of pupils have joined for the five-months' Mediterranean tour, and some for the

eight-months' tour. Pupils may also join for the tour to Venice and Holland (five months, beginning April 1). Many of Mr. Robinson's pupils are advanced students and artists, exhibiting, as well as those who are novices in out-of-door training. Pupils have come to this school from England, Scotland, Ireland, Sweden, Germany, Italy, Australia, Canada and all parts of the United States. Yet the number taken in sketching-tours is extremely limited. Thorough training in modern methods in all branches of the arts is taught. A feature of Mr. Robinson's work is his ability to demonstrate the methods employed and his well-grounded knowledge and appreciation of good composition. Nothing is left at haphazard. A number of his advanced students have exhibited in the New York Water Color, American Society of Water Colors, Philadelphia Academy of the Fine Arts and the American Society of Artists exhibitions, some in the Paris salons and some in the London Academy and other exhibitions in England and Belgium. Such an average shows a good quality of instruction on the part of Mr. Robinson, who is fast gaining in reputation as an artist and teacher. Mr. Robinson is a member of six or seven art societies.

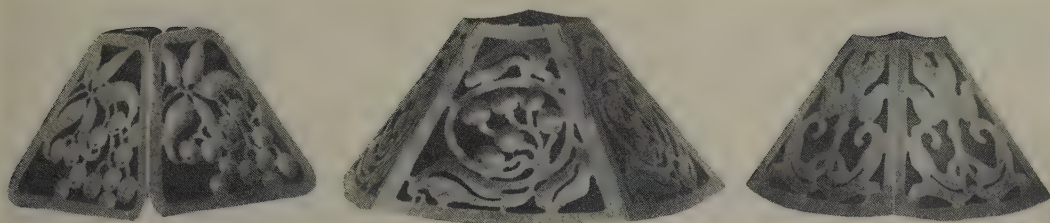


By Permission Polytechnic High School, Los Angeles

THE MONARCH OF
THE HILLS

BY ELMER
WACHTEL

Cut Brass Work



BRASS CANDLE
SHADES

DESIGNED AND EXECUTED BY
MRS. FRED. WURZBURG AND MRS. BERTHA BLISS
GRAND RAPIDS SCHOOL OF APPLIED ARTS

CUT BRASS WORK BY MABEL TUKE PRIESTMAN

THERE are few things more interesting to work in than thin sheet metal, although there is a general impression that it is a somewhat difficult art. Sheet brass is so soft and pliable that it easily lends itself to cutting, and many beautiful and original designs can be made in the following manner:

Lamp and candle shades give opportunity for this decorative form of brass work, and it is not a difficult problem to design and execute a metal shade in harmony with some odd-shaped jar or vase which we may already possess.

Very few tools are required for making pierced or cut brass. A block of hardwood and a block of softwood sold for ordinary repoussé work can be utilized, or even a portion of a plank can be fastened to the table. A vise and wooden mallet, a steel hammer and a set of nails will be required for the shaping of the articles, while the cutting out is done by means of a fret or scroll saw. If the brass is very thin, it can be cut by means of scissors, which is somewhat easier than a fret saw for the beginner. A file will be required for smoothing the edges, and a riveting set must also be procured.

A beginner usually chooses a lamp or candle shade, as they are particularly easy to construct. To make a reading lamp it is necessary to get a satisfactory base, and the shade must be designed in perfect harmony with it. In making the shade for the reading lamp, the first step is to make a paper pattern of the shade and experiment with the different sizes and flares, so as to decide the right proportion and flare of the shade to the lamp itself.

A shade may be made with the following measurements for each side: 16 inches for the lower horizontal edge, 4 inches for the top horizontal edge

and 10 inches for the depth of the shade. Before making the design, it is best to have an accurate pattern of each side cut from stiff bristol board. The design may then be drawn for one side of the shade. Then make a design on drawing-paper for one of these panels. Then draw an inner line all round the inside and half an inch from the outer edge, leaving a central space for the cut design. The outer margin of half an inch serves as a frame to which the design is joined with pathways of metal, giving somewhat the effect of a stencil. In planning a design of this kind, a great deal of attention must be given to getting well-proportioned background spaces, and all sharp points and angles must be eliminated.

The design having been carefully planned, proceed to draw a definite outline around each opening to be cut out. India ink is the best medium for drawing these lines. The first design must always be kept for future work, and now trace as many panels as the lamp requires from the original drawing. This is best done on Japanese rice paper. The design now being complete on the paper, we are ready for the metal. Copper or brass may be used in any thickness in gauge between numbers 20 and 24.

For a lamp shade of copper, Number 24 is perhaps the best to work with, as it is light in weight and yet stiff enough to hold its shape. Lay the accurate pattern of the panel upon the metal and mark around it with a nail. Then cut out the five sides, following the scratched line with the metal shears. With flour paste fasten to each panel an India-ink tracing of the design, and when these are perfectly dry they are ready for the sawing. Now proceed to bore one or more holes through every opening with a hand drill, placing them near but not on the line. Then proceed to cut the metal with the fret saw. These usually measure six and seven inches in depth. An

Cut Brass Work

ordinary scroll-saw frame can be used for doing this work, as it has the advantage of a deep reach.

The sawing can be done on an ordinary table or bench. It is advisable to cut out a V-shaped opening in the end grain of a short piece of board clamped or nailed to the table, as this incision supports the metal while the saw travels between. Now insert one end of the saw in the lower screw plate of the frame. Put the free end of the saw blade through the hole already made in the copper. Then fasten it to the upper end of the frame, making it quite taut. Be sure that the teeth of the saw point downward, and proceed to cut the lines, steadying the metal with the left hand. The design is, of course, uppermost, and the worker must keep the saw exactly on the lines, holding the blade vertical. Allow it to glide easily up and down, turning the metal from time to time as the direction of the lines changes. After a little practice the sawing will become quite easy, although it seems a little difficult to the beginner at first. A little beeswax rubbed on the saw from time to time facilitates the working.

When all the panels have had the design sawed out, soak off the paper and smooth the edges by filing round each opening. The panels are now ready to be riveted at the four corners. Place the five sides temporarily in proper position. Then cut a $\frac{1}{8}$ -inch strip of paper and bend it down the center. Then bend it to an angle and fit it over one corner, marking it at the top and bottom edges of the shade. Then cut it out. With this paper pattern as a guide, cut five similar corners from the metal. These will afterward be riveted to the panels of the shade and form a kind of hinge, as half of the metal is riveted to one panel and the other half is riveted to the next panel.

Riveting is the next process, the holes for which must be bored $\frac{3}{16}$ of an inch from the edge with a nail and steel hammer. Corresponding holes must be hammered in each panel. This punching is done upon the end of the hardwood block. Small copper or brass rivets can be purchased at 40 cents a pound.

Candle shades can be constructed in the same way, but it is better to use thin shell, horn or grass cloth, as the glass makes them somewhat too heavy.

COMMERCIAL DESIGN

THE progress of commercial art along art lines has been somewhat hampered by the reluctance of many manufacturers to have their goods depicted in any but the conventional way. It is only recently that automobile manufacturers have been willing to show a car in motion or drawn with any sort of sketchiness. They have insisted on the hard, immovable effect of a photograph of a car standing still, even when the picture is a drawing and not a photograph.

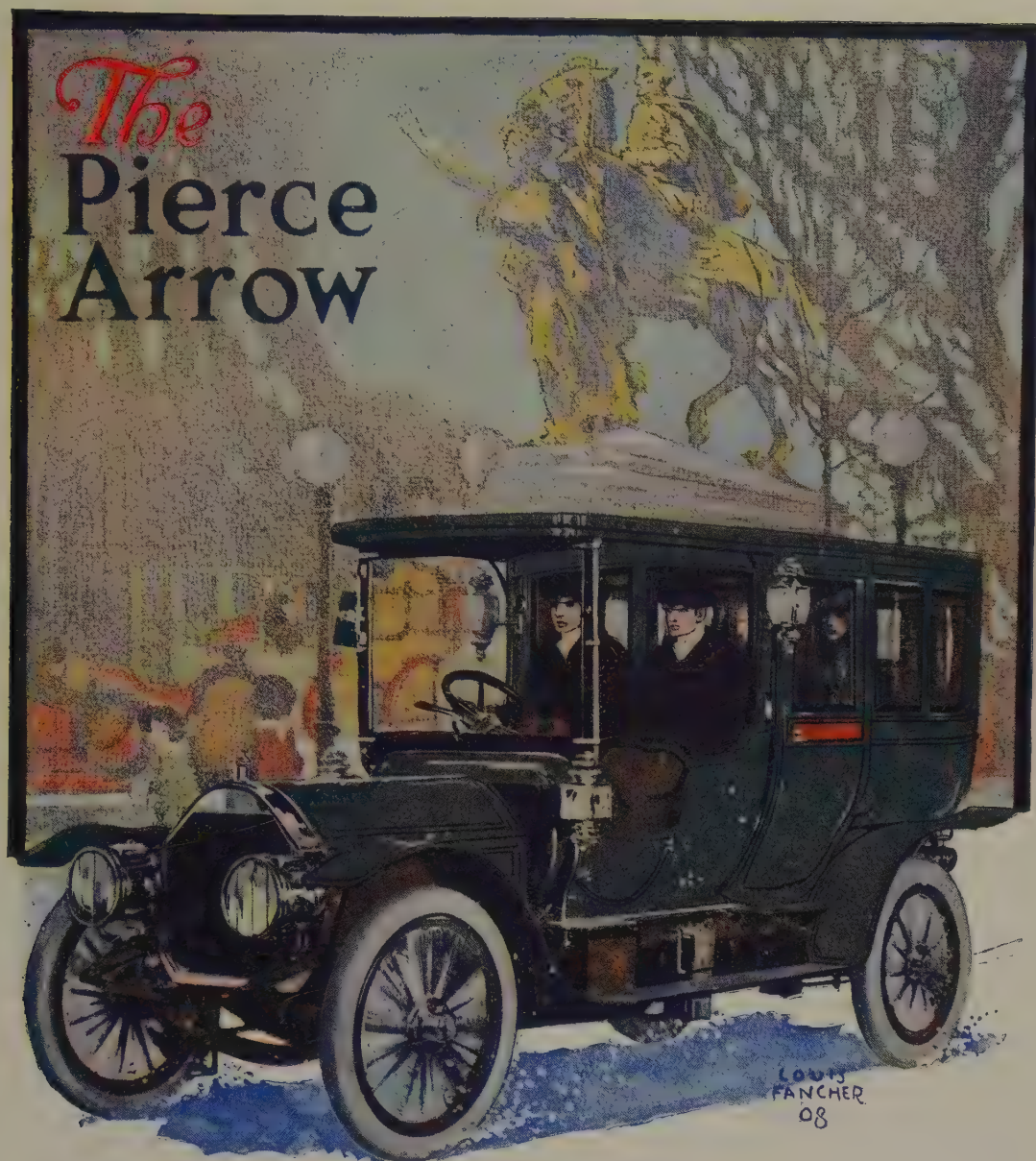
The George N. Pierce Company, of Buffalo, has been making progress in the last year or so in the illustrating of automobiles in appropriate setting and with an atmosphere, making it possible for the artist to do something of which he might be proud.

It is logical and reasonable to suppose that the sort of pictures used in the body of a publication to appeal to the readers of that publication can profitably be used by the advertiser. There should not be two standards of art. The art of the advertising-pages should be in the same class from an art point of view, and produced by the same sort of men who illustrate the body of the book. Among the artists who have drawn advertising designs for The George N. Pierce Company are Edward Penfield, J. J. Gould and Louis Fancher, one of whose designs is reproduced herewith.



BRASS
WORK

DESIGNED AND EXECUTED BY
MRS. FRED. WURZBURG AND MRS. BERTHA BLISS



COMMERCIAL DESIGN MADE BY LOUIS FANCHER
FOR CALKINS & HOLDEN
USED BY THE GEORGE N. PIERCE COMPANY
TO ADVERTISE THE PIERCE ARROW AUTOMOBILE



"Have nothing in your houses that you do not know to be useful, or believe to be beautiful."—WILLIAM MORRIS.

The National Society of Home Art and Decoration

The purposes of this society are as follows:

1. To secure the adoption by building contractors, architects and owners of better standards of design and decoration in the average American homes, city, village and country.

2. To urge the study of the principles of home art, architecture and decoration in schools and educational organizations.

3. To take part in the exhibitions of architectural and arts and crafts societies, with a view to the assembling of designs and examples bearing upon the subject.

4. To conduct through the columns of *THE INTERNATIONAL STUDIO* a department of suggestions to readers and members of the society, and also to conduct an established inquiry department, through which, by

publication or personal replies, information bearing in any way upon the subject may be readily secured in so far as expert authorities and careful consideration can supply it.

5. To keep members informed concerning publications and exhibitions, through the columns of *THE INTERNATIONAL STUDIO*, and the bulletins and publications that the society may be called upon to issue.

6. To cooperate with local clubs and associations in supplying exhibitions, lectures, lantern-slides, etc.

An advisory committee of eminent specialists will shortly be elected, and their services invited in their several capacities.

For information concerning MEMBERSHIP, apply to the Treasurer, Mr. Pendleton Dudley, 34 Pine Street, New York.

ADVICE ON THE FINISH AND FURNISHING OF A SIMPLE COTTAGE

WE ARE glad to be able to publish the following letter signed "A Western Woman." In this the conditions and requirements of our correspondent are so clearly stated that, together with the little draft of the floor plan which we reproduce as she has drawn it, we are enabled to give her practical advice.

NOTE

As I live so far from the center of things I feel it a great chance to have such an offer as your society extends, and I am promptly taking the liberty of asking your aid through your columns. I shall be most deeply grateful, for I am at a loss to know how to begin my work. We are just in moderate circumstances, but I do so long to have pretty things around me and have my little home in good taste. I have drawn a rough sketch of the remodeled plan of my rooms.

We had a four-room house and it was very old style. We moved it back twenty-one feet and are building two rooms, a hall and porch across the front of the house. The new standing woodwork is to be hard yellow pine. Would you kindly suggest the finish for same? Would you like the same finish for woodwork all the way through the house? The floors, I had thought I would have of white pine. Kindly advise me as to best finish for these. As servants are uncertain in this locality I may often have to do my own work, so in deciding upon the finish for wood I want one that will wear well and that I can keep in good order.

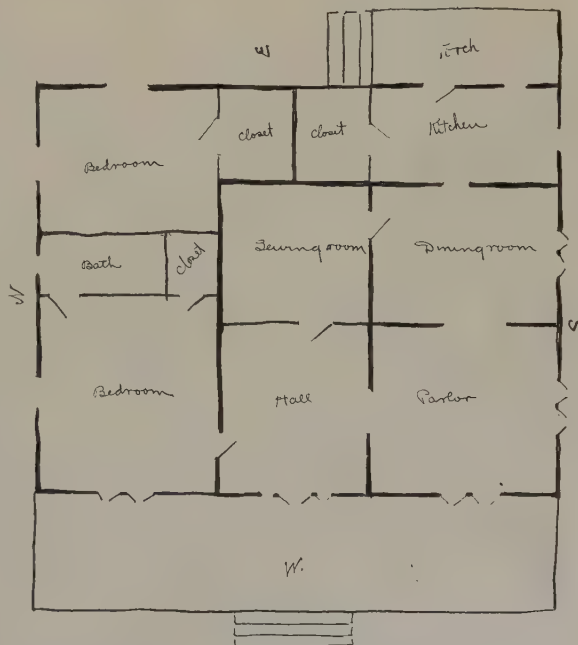
I am at a loss as to the treatment of my walls. My dining-room in the old part of the house is hard and smooth, finished white. Should I have the others finished the same way or given a rough finish, and how could I treat them? I do want a nice, soft, rich effect and something harmonious.

There will be no doors in the openings from hall to parlor or from parlor to dining-room. The rooms are all light.

Now, I would like to ask you to advise me as to

the furnishing. I must furnish my two new rooms and my hall and partly refurnish my dining-room. I was thinking of having a dressing-table and chiffonier and bed. Do you think bird's-eye-maple would be dainty? What color scheme would you employ and what kind of covering for floor? What would I require in my hall and what color plan would you suggest and what furnishing? I have no piano. All I have that I could use is a small writing-desk of mahogany finish, and an armchair of wicker.

I have for my dining-room a square pedestal dining-table in oak and an old oak sideboard with a fancy top and shelves on the side with a mirror set above the grille work at the back. I would just love to have a Mission set and if I can get rid of my sideboard I thought of getting a buffet and china closet and new chairs. Can you help me with suggestions as to style, etc.? I think I can manage the other bedroom and servant's room, as I do not feel I can ask so many questions.



SKETCH PLAN

BY "A WESTERN WOMAN"

Advice on Finish and Furnishing

One thing more. I have in my old bedroom a dresser and washstand of mahogany finish. It is marred and old looking but too good to dispose of. Could it be finished in some pretty enamel, and could I do so without removing all of the finish it now has, as I thought that would be too much of a job for me?

Would you please tell me how to treat my windows? I send a rough drawing showing them. I am asking a very great deal of you but will be grateful if you will answer as many of the questions as you feel I am entitled to. I can never hope to repay you, for it will help me so much, but I know

there are many other women in this far-away part of the world who are equally anxious to make their homes inviting and attractive, and need just such help as you are offering, and this may help them too.

They are now laying the foundation of my place. If you would tell me where I could get the things, I would thank you very much.

ANSWER

In your remodeled house as you describe it and your plan shows it, we would suggest that the yellow pine of the standing woodwork be stained a nut-brown color and given a dull finish, thus preserving the natural effect of the wood and allow-

ing the beauty of the grain to show.

We would advise hard pine for your floors as well, as the soft pine is very difficult to treat successfully and does not wear so well.

Since you desire to make the finish of your house such as will lessen the work of keeping it, it would be well to select a lighter stain for the floor than that used upon the standing woodwork, this to show a semigloss finish. Such finish can be wiped up with a damp cloth and does not require the frequent renewals and polishing that waxed floors need, and the light color does not show foot prints and dust as readily as a darker stain.

For your hall in the new part of the house we would recommend rough or sand-finished plaster, this to be



"THE SIMPLICITY OF THE ARCHITECTURAL DETAIL OF THIS HALL IS BEYOND CRITICISM"

Advice on Finish and Furnishing



"THE FIGURE IN THE WALL COVERING IS NOT TOO PRONOUNCED AND FORMS A GOOD BACKGROUND FOR THE PICTURES"

treated with oil paint and given a flat surface. Such a wall can be washed without injury and is, therefore, sanitary as well as very attractive in effect. Select a shade of *café au lait*, or yellow tan, not too pronounced in color, which will harmonize with the tone of your woodwork.

For the parlor, a deeper shade of the same color is advised, since these rooms open together. A frieze showing green foliage and brown trunks of trees against a tan ground is recommended for the upper wall. The ceiling tint to be ivory in all rooms.

For the bedroom a floral paper showing a design of dull pink poppies and brownish-gray goldenrod against a cream ground would look well.

Portières of Arras cloth can be used in the wide opening between the hall and parlor. You can obtain this in a shade of nut brown which will match the woodwork. Arras cloth is a slightly rough, loosely woven fabric which hangs well and is susceptible of good effects under stencil or may

be appliquéd or embroidered. It is 50 inches wide and costs \$1.25 a yard.

The window and door curtains in the hall should be made of *écru* dotted net with overdraperies of thin crinkled silk which is 30 inches wide, 90 cents a yard.

In the parlor the same kind of silk in a shade of green exactly matching the green in the frieze should be hung over net curtains. We note that the windows are casement in form. The drawing herewith will show the correct way to treat these. The silk curtains should be hung in the center and at either end, the net curtains next the glass.

This same treatment is advised for the bedroom windows. Here the overdraperies, however, should be made from pink chambray gingham in a dull rose tone exactly matching the color of the poppies. This will give you a good color sequence for these three rooms and a good setting for the furniture, which we will consider later.

For your dining-room the woodwork could be

Suggestions for Colonial Hall



CASEMENT WINDOWS

SUGGESTED TREATMENT

painted or enameled green, the lower wall to be covered with plain green burlap matching it in tone; it thus becomes a part of the wall treatment, the paper on the upper third of the wall showing the same design as that of the frieze in the adjoining parlor. The joining of burlap and paper is covered by a plate rail.

There is a finish made which can be applied over the glazed varnish of your dining-room furniture which will give a dull effect and at the same time darken the color slightly. We think you will find your furniture will then harmonize with the entire color scheme, as it will probably show nearly the same color as the woodwork in the parlor, hall, etc.

You could use your oak sideboard by removing the fancy top and shelves. Your carpenter could supply you with an oak mold matching its color and finish; this could be set about the top at the back and ends, giving it a simple finish.

It is quite possible to obtain a china closet which will look well with this, and we would suggest plain oak chairs with cane seats. These can be purchased, showing very good lines and finish, for \$3.75 apiece.

For your floor the same stain and finish is recommended as advised for the new rooms of the house.

As a floor covering for this room, a Brussels rug, in size 9 x 12, could be used. This can be purchased for less than \$30. Select a small pattern in shades of tan and green.

The casement windows here should be treated as advised for parlor and bedroom, using the same net next the glass with overdraperies of linen taffeta showing a foliage pattern of the same coloring as the paper on the upper third of the wall.

In the opening between the parlor and dining-room Arras cloth draperies like those used between hall and parlor are advised. In this latter room wicker furniture of simple, comfortable design, including chairs, table and chaise-lounge, would look

well. The wicker could be given a slight stain, bringing out the tone of the side walls. The same linen taffeta advised for draperies in the dining-room could be used to upholster these chairs. A winged chair would be an addition in this room. It should be covered in upholsterers' brown velveteen. You will find the wall treatment of the room to offer an excellent background for pictures. Etchings, Braun photographs or Copley prints would be particularly

suitable here. These should have simple flat frames. Plaster pieces, bits of frieze or medallions would be effective also against this wall. Your small desk of mahogany could very well find a place in this room.

For the hall simple oak pieces of good plain lines suggestive of the Mission should be selected. Two chairs, a narrow table to be placed against the wall leading into the bedroom, with a long mirror hung lengthwise above it, would probably prove all that was needed, with the exception of a low stand or taboret of oak holding a fern or palm.

Rugs similar to that advised for the dining-room, or those of Wilton or Axminster, could be used in the hall and parlor. Shades of brown and tan should be selected for the hall, and for the parlor a reproduction of an Oriental design and color in dull tones would be appropriate.

We have had in mind your desire for bird's-eye maple in the color scheme recommended for your bedroom. You will find that the wall treatment advised here will make a good setting for such furniture.

In refinishing your old furniture it will be necessary to first remove all of the present finish. This is not a very difficult undertaking, as there are materials made which readily cleanse the wood. You can then treat it as new wood. An ivory enamel as a finish is always satisfactory.

If we can be of further service to you we will be very glad to hear from you.

SUGGESTION FOR A MODIFIED COLONIAL HALL

NEW ENGLAND writes: "I have recently fallen heir to a rather nice old house, and I have some pieces of old furniture, vases, candelabra, etc., but to my surprise I find myself unable to make my belongings fit into the picture.

The mantel in the living-room is of quaint design.

Decoration in Swedish Weaving

The walls of this room must be paper and I particularly want a figured wall covering. Could you make me some suggestions as to appropriate wall-coverings and arrangement of articles on the mantel? I find it is apt to look overcrowded, and then, when I take off certain of the pieces, there seems too little. The mantel is of good lines and painted white.

ANSWER

From the description you furnish we can gather some idea of your difficulties. The pictured room shown herewith may in a general way prove serviceable to you.

The arrangement of the mantel is very simple and, therefore, attractive. The few well-selected and well-placed articles on the mantel shelf offer a good object lesson in restraint.

The figure in the wall-covering is not too pronounced and forms a good background for the pictures.

GOOD ARRANGEMENT FOR A COLONIAL MANTEL

HOME BUILDER says: "Noting the purpose of the National Society of Home Art and Decoration, I feel that I cannot be transgressing in asking some advice in regard to the general treatment for a small entrance hall in a house I am hoping to build.

"I would like to have the stairs on the right of the front door, the opening into the living-room to face this door. Perhaps I might be directed to a plan which would show such treatment.

"What wall covering would be advisable in this hall and how should the treads of the stairs be treated? The woodwork for the interior of my

house will be soft white pine and I have decided to treat it all in white enamel.

ANSWER

We have been fortunate enough to secure for reproduction here the photograph of a hall embodying many of the features your letter outlines. This hall is typically good and you could not do better than follow its suggestions, in a measure, at least.

The treatment of the staircase is especially to be commended. The hand rail may be of birch, stained and finished like mahogany, and the treads can be of similar wood and treatment.

The wall-covering here is of Japanese grass cloth. The texture of this fabric is irregular and the soft sheen it shows is particularly attractive.

The simplicity of the architectural detail of this hall is beyond criticism.

DECORATION IN SWEDISH HAND WEAVING BY EVA LOVETT

OF ALL the manual arts, weaving is one which preeminently appeals to the housewife, for it adapts itself to an immense variety of household purposes, both of use and ornament. From the humblest rug and kitchen towel, up through the dainty or gorgeous draperies—the fine table linen, the delicate fabrics for clothing, the chair cushions and table scarfs, and the friezes and pictures on the walls—all may be the product of the loom in the hands of the skilful weaver.

Although weaving is no longer an essential part of a woman's education, it can become something more—a chosen vehicle for the realization of her fancies in the decoration of her home. So many beautiful and original articles can be woven that the



GNOMES FROLICKING IN THE WOOD

WOVEN BY MRS. ANNA ERNBERG

Decoration in Swedish Weaving

young weaver is fascinated by tantalizing glimpses of the loveliness her new art may produce. All things seem possible, and although she soon discovers they are not all convenient, yet she plans her pretty decorations with a determination to develop only her best imaginings, and to give time and care to the fineness of their finish.

Mrs. Anna Ernberg, a Swedish weaver, has lately opened a school for the teaching of this beautiful art in Brooklyn, N. Y. Her skill in adapting the work to her pupils and leading them gradually from the simplest weaving of cloth toward the designing and executing of elaborate pictures is demonstrated in the rapid advancement of the learners, and the fascination the art has for them. Mrs. Ernberg prepares her own designs, sometimes adapting the old-country patterns, but putting her own individuality into each piece. Some of her weavings have been seen at the exhibitions of the National Society of Craftsmen, and some may be seen at the rooms of that society on East Nineteenth Street, New York. Her weaving, although of all sorts, both fine and heavy, is specially useful for decorative purposes. In her striking patterns and many friezes and pictures appears the national love of bright-colored adornment. In Sweden every family occasion or holiday brings out the housewife's store of beautiful weavings, which are used to dress the house for the festivity.

Mrs. Ernberg has many pictures of peasant life, designed with an adherence to truth and much sprightliness and action, and executed with careful finish. Each carries a motto along the front and

sides of the picture, which seems to tell its story, however, without this explanation. Here is a little schoolboy lost in the woods. His books are clasped in his arms, his round, frightened eyes, and the tall trees closing about him, speaking forcibly of the tiny man's plight. There are several pieces showing the typical dances of the country people. The young men and maidens, with their prancing feet and flying braids, are evidently having a lively romp. The boys clasp their companions tightly and the girls are swung high in the measure of the dance. Some of these pictures are of peasant children playing games. Here are stout little boys all in a row, each holding a posy, which he is bent on presenting to his favorite in the row of little girls on the opposite side, while the old fiddler in the middle marks the time with his bow. One piece has tiny hillmen, or gnomes, disporting themselves in the forest, and still another is a scene of village life, with ladies and gentlemen alighting from carriages, entering the doors of their houses or walking the streets.

Heavy curtains and rugs and filmy draperies woven by Mrs. Ernberg have skilful combinations of color, and an evenness of finish which adds much to the charm of the work. Her colored yarns, both linen and wool, are imported from Sweden, as no such permanent and rich colors can be bought here. These imported yarns do not fade or rub off, the tints only softening a little with age. Samples of the desired colors are sent over, and are always perfectly matched.

Mrs. Ernberg has perfected a small loom for the use of her pupils.



SWEDISH PEASANT DANCE

WOVEN BY MRS. ANNA ERNBERG

Mr. Brinton's Modern Artists

MODERN ARTISTS DESCRIBED BY CHRISTIAN BRINTON

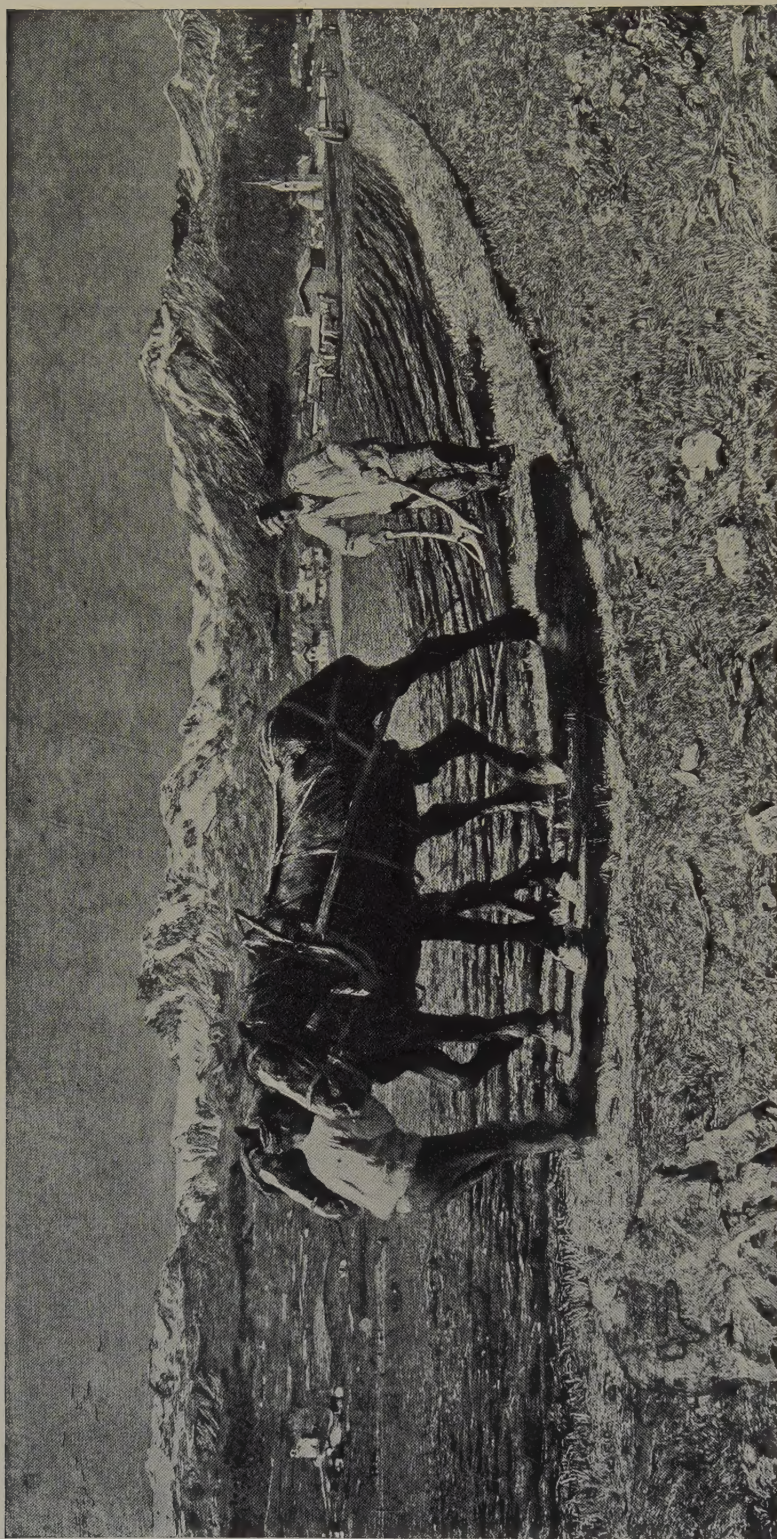
MR. CHRISTIAN BRINTON, in his attractive volume, "Modern Artists" (Baker & Taylor Company), writing of Segantini, says in part:

"Studies in sentiment or landscape on a restricted scale, such as *On the Balcony*, *Knitting*, *Rest in the Shade* or *A Cow Drinking*, were but the prelude to a series of grand Alpine panoramas which remain Segantini's chief contribution to art. Whatever be the claims of his earlier work, it is certain that with *Plowing in the Engadine*, *Spring in the Alps*, *Alpine Pastures* and *Spring Pastures* he attained his fullest vision of definite, external beauty expressed in its simplest, most-enduring terms. This mountain Hesiod seems in truth the story which had been given him to tell mankind. The first of these canvases, *Plowing in the Engadine*, already proves how accurate was the artist's rendering of all forms of life there among the stony uplands, where nature is so strong and man so weak. Though details of soil and vegetation, of peak and scarp are exactly studied, it is the spirit of the scene which holds the final appeal. Modern art shows nothing similar to the plastic dignity of this pair of horses straining at the plow, the laborers guiding their submissive efforts, the rim of cottages in the distance and the frame of glistening, blue-white ranges. The austerity and restraint of such compositions are poetized and humanized in the succeeding canvases of the series, each of which records the delicate, transient grace of the Alpine spring. They show azure skies, carpets of gentians, daisies and alpenrosen, a few figures or a grazing herd in the foreground, and always, beyond, snow-capped mountains seamed by silent, yellow-rolling glacier streams. Each blossom, each pebble reflects the scintillating glory of a sun which bathes and brightens all things, which gives light in abundance but, alas! scant heat. So thrilled was the painter by this iridescent beauty that he would often, in his mountain walks, sink upon his knees in ecstasy, or bend and kiss the flowers in his path. Yet this radiance is short lived, and for seven or eight months of each year in the upper Engadine man and beast are huddled together in weather-tight shelters. This dark and tedious indoor existence Segantini has pictured with homely fidelity in *The Spinning Wheel*, *The Sheepfold* and *Mothers*. In fact, no phase of mountain life escaped him or failed to arouse his interest and abiding pity."

Of Whistler the author observes that "it has oc-

curred to many that the painter may have made too great a sacrifice in the attainment of an abstract, impersonal art. The thought is immature, for he could not have done other than he has done. He was impelled by the law of his being to follow the course marked out for him to its inevitable conclusion. It is easy to maintain that these arabesques which he so fluently traced are isolated and lacking in human application. Yet it must be remembered that their author possessed something of that inhumanity which is the bitter portion of all idealists, and that heredity imprints its insignia alike upon the world of beauty as upon the world of biology. Only in its early phases was this art in any degree healthy or joyous. In its final stages it was clearly the product of a species of emotional erethismus. It was Whistler's fond assumption that he had succeeded in establishing a definite parallelism between painting and music. The idea was not original with him; it had already fascinated numerous minds, and though he came closer to its solution than any one, the problem remains unsolved and insoluble. That which he did accomplish was the legitimate conquest of fresh territory for his own particular medium. The battle cry of 'Vive la Nature!' which rang inspiringly throughout the stressful years of the Nineteenth century closes diminuendo, in a whisper, almost, with the contribution of James McNeill Whistler. The cherished traditions of former times have vanished as in the night. Painting has here ceased to depict the glories of the past or the insistent realities of the present. It appeals no longer to the imagination, to sentiment, or to the intellect. It plays directly upon the nerves, the chief possession, or affliction, of these restless modern days. You may not fancy a universe stripped of all save a series of psychic emanations. You may not relish this power which art has so lately and so dearly won. It is none the less impossible to hold that Whistler's work is ever wanting in sheer beauty or persuasive evocation. And, above all, it is impossible not to realize that before he passed away that lingering summer afternoon he had with his sensitive, nervous fingers unlocked a new and secret chamber of the soul."

Other artists which the author has chosen for treatment are Jean-Honoré Fragonard, Antoine Wiertz, George Frederick Watts, Arnold Böcklin, Constantin Meunier, Franz von Lenbach, Ilya Efimovitch Répin, John S. Sargent, John Lavery, Gari Melchers, J. J. Shannon and Ignacio Zuloaga. The illustrations, including four plates in color among a total of sixty, are well chosen and reproduced with unusual success.



Courtesy of Baker & Taylor Company

From "Modern Artists"

PLOUGHING IN THE ENGADINE
BY GIOVANNI SEGANTINI



"LES LAVEUSES." FROM THE OIL
PAINTING BY HENRI HARPIGNIES.

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